HELBIG

COLLECTIONS OF ANTIQUITIES IN ROME

I

H. W. Parsons

GUIDE

TO THE

COLLECTIONS OF CLASSICAL ANTIQUITIES IN ROME

5

THE GETTY RESEARCH

RESPECTFULLY DEDICATED

TO

H. I. M.

THE EMPRESS FREDERICK OF GERMANY,

PRINCESS ROYAL OF GREAT BRITAIN AND IRELAND

5

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PREFACE.

The object of this handbook is to guide the student of archæology and the cultivated layman through the Museums of Rome, to direct their attention to the most important works, and to facilitate their appreciation of these by short notices embodying the latest results of scholarship and research. All the collections more or less accessible to the public are included except the Faliscan Museum in the Villa di Papa Giulio. This museum has been omitted because the Accademia dei Lincei, to which I have the honour to belong, is preparing a large work on the subject, and it seems undesirable to forestall it. The accounts of the Etruscan antiquities at the Vatican (Museo Gregoriano) and of the Museo Kircheriano have been written by Herr Emil Reisch, who has long been engaged in preparing a scientific catalogue of the former of these collections.

A very few remarks suffice to explain the plan I have adopted and the manner in which I have treated my material.

The description of the Vatican collections begins, not with the Sala in Forma di Croce Greca, at the present entrance to the museum, but with the Braccio Nuovo, at the other extremity. The reason of this is that the latter gallery contains copies of several famous works by celebrated masters, the study of which will afford the visitor a clear idea of certain types which will afterwards be useful to him as landmarks or standards of comparison.

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The notice of each piece of sculpture is preceded by a paragraph in small type, naming the place where it was found (when known) and indicating the restorations. The kind of marble is mentioned only when it is beyond dispute and of importance for a correct appreciation of the object in question. An indication of the restorations seemed to me imperative, as no just estimate of a plastic work can be formed until the original parts have been distinguished from the later additions. Where it is stated that an arm or a leg has been restored, the hand or foot is, of course, included unless the contrary is indicated.

The list of references printed in small type at the end of the account of each work of art will enable the reader to estimate the value of the statements in the text. When the whole bibliography of a given work is collected in one accessible volume, I content myself with a reference to that. In other cases I do not profess to give an exhaustive bibliography, but supply references enough for a clue to all the material available.

The 'Beschreibung der Stadt Rom' is not mentioned except in those cases where it contains remarks taken notice of in the text. In the references to *Overbeck's* 'Kunstmythologie' I have used the system to which that author has given his imprimatur by employing it in the text to the plates in his 'Atlas'. Thus Vol. II means the volume devoted to Zeus, Vol. III that on Hera, Poseidon, Demeter, and Persephone, and Vol. IV that on Apollo.

This English translation of my work, prepared by Messrs. J. F. and Findlay Muirhead, is based upon the original German version of 1891, but also incorporates the extensions and improvements contained in the French edition of 1893. In the spring of 1894 Mr. J. F. Muirhead visited Rome in order to revise the translation in the presence of the sculptures themselves; and I took that opportunity to supply him with further modifications and additions based upon the results of archæological study published since the appearance of the French guide. The translation (except the section on the Museo delle Terme)

was completed before I had examined *Furtwængler's* 'Meisterwerke der Griechischen Plastik' (Berlin & Leipzig, 1893). I have thus, unfortunately, been unable to make as extensive a use as I could have desired of a work which is so rich in new thoughts and so suggestive even in its errors. In many cases I have been obliged to limit myself to brief notices of Furtwængler's conclusions in the bibliographical paragraphs. The careful consideration which this important work deserves has been accorded to it only in my account of the Museo delle Terme. The citations from Furtwængler are taken from the English translation of his work ('Masterpieces of Greek Sculpture', by *Adolf Furtwængler*, edited by *Eugénie Sellers;* London, 1895). Miss Sellers had the kindness to furnish the proper page-references while her translation of Furtwængler was still in the press.

The descriptions in this edition of the sculptures in the Piazza del Campidoglio (Square of the Capitol) and of the Museo delle Terme are new. It has, unfortunately, proved impossible, in spite of the courteous coöperation of Signori Barnabei and Vaglieri, to trace with certainty the provenience of all the objects in the museum just mentioned. This has been specially the case with the objects found during the works undertaken for the regulation of the Tiber, which form so large and important a section of its contents. These objects were generally found covered with a thick coat of mud, which often made it impossible to distinguish the subject or even the material of the monument. As the notices of these sculptures in the 'Notizie degli Scavi' were mostly published before the monuments had been properly cleaned, they are often vague and sometimes entirely erroneous. It is thus not unfrequently difficult to identify certain objects mentioned in the 'Notizie' with the examples now exhibited at the Museo delle Terme. We are reduced to the consideration of a series of possibilities, which lead to no definite conclusion and are foreign to the nature of this book. I have therefore confined myself in these

doubtful cases to a statement that they were found in the Tiber, as asserted in the list of the museum, without attempting to fix their provenience more closely.

Villa Lante, Rome, Dec. 22nd, 1894.

Wolfgang Helbig.

TRANSLATORS' NOTE.

The translators wish to acknowledge their obligation to Dr. A. S. Murray of the British Museum for his advice on the orthography of Greek names and other technical points.

London, Feb. 14th, 1895.

J. F. and F. Muirhead.

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In the bibliographical references 'I^2', 'II^4', and so on, mean Vol. I, second edition, Vol. II, 4th edition, etc. The other contractions are self-explanatory.

The Vatican Museum.

Most recent catalogue: *J. H. Massi*, Description des Musées de sculpture antique grecque et romaine (Rome, 1890).

Braccio Nuovo.

In the pavement are several **Mosaics**, with black figures on a white ground, the antique portions of which were excavated in 1822 in an ancient Roman villa, situated at Tor Marancio, outside the Porta S. Sebastiano. Their original arrangement cannot now be decided, nor indeed which portions are antique and which due to the modern restorer.

The mosaic nearest the entrance of the hall presents the following scenes: (1) Ulysses, bound to the mast, sailing past the island of the Syrens; (2) Scylla brandishing an oar, while from her body grow three dogs' heads, each of which has seized one of the companions of Ulysses; (3) A Nymph on a sea-griffin, holding with both hands a veil floating above her head. This last figure is perhaps Leucothea, in which case the boy on a dolphin near her would be her son Palæmon or Melicertes.

In the mosaic in the rear portion of the hall is a Triton, blowing on a horn, and surrounded by sea-monsters.

Pistolesi, Il Vaticano descritto, IV, 1; *Biondi*, I monumenti Amaranziani, T. 1. Compare Beschreibung der Stadt Rom, II, 2, p. 89; *Braun*, Ruinen und Museen, p. 258, No. 22; *Overbeck*, Gallerie heroischer Bildwerke, p. 755, No. 6; p. 794, No. 69; p. 798, No. 82.

The beautiful cratera-shaped **Vase of Egyptian Basalt** (catalogue-number 39), in the centre of the hall, was found in the garden of the monastery of S. Andrea di

Monte Cavallo. It has been much injured by fire. The decoration refers to the Bacchic cycle. On the vase are theatrical masks and thyrsi; and the handles represent twisted reeds, such as were frequently used to form thyrsi. The foot, which is made of a coarse-grained stone, is modern.

Visconti, Museo Pio-Clementino, VII, 35; *Pistolesi*, IV, 14. Comp. *Visconti*, Opere varie, IV, p. 409, No. 249. Beschreibung Roms, II, 2, p. 97, No. 103. *Braun*, Ruinen und Museen, p. 257, No. 21.

In examining the sculptures along the walls, we begin to the right of the entrance.

1 (5). **Caryatid.**

This formerly stood in the Palazzo Paganica and came in 1823, through Camuccini's instrumentality, into the possession of the Giustiniani. The head, both forearms, the part of the robe held in the left hand, the feet, and the plinth were restored under Thorwaldsen's superintendence.

This statue is a tolerably faithful copy of the Caryatid from the Erechtheion at Athens, now in the British Museum, but in point of execution it is far inferior to the original. The Attic artist who conceived this type, towards the close of the 5th cent. B.C., thoroughly understood how to utilize the female form as a support for an entablature. The powerful and somewhat thickset figure bears the superincumbent architrave easily and securely. The vertical folds of the peplos recall the fluting of a column, while the loose gathering in front suggests a pediment. Nevertheless the individuality of the human organism is perfectly preserved by the fidelity to nature shown in the attitude. Since 1681 at least the court of the Palazzo Giustiniani has contained another Caryatid, which is identified as a companion to that in the Vatican by similarity of size (from the neck of the robe to the plinth 1.68 mètre), the quality of the marble, and the style of workmanship so far as that can now be ascertained from the weather-worn condition of the surface. The Palazzo Giustiniani is situated close to the Pantheon, and

it has therefore been assumed that both these Caryatides were among those executed by Diogenes for the building of Agrippa. But this theory is discredited by the fact that the unpretending workmanship of the Vatican statue in no way raises it above the average of the other known sculptures dating from the early imperial epoch; while it is evident that the Caryatides of Diogenes must have been distinguished by peculiar excellence, as, according to Pliny's express statement (Nat. Hist. 36, 38), they were most highly esteemed among Roman connoisseurs.

Nibby, Museo Chiaramonti, II, 44. *Pistolesi*, IV, 5. *Rayet*, Monuments de l'art antique, I, Pl. 41. Comp. *Braun*, Ruinen und Museen, p. 229, No. 1. Notizie degli scavi, 1881, pp. 265-267. Göttinger gelehrte Anzeigen, 1882, I, pp. 627, 628. *Schreiber*, Die antiken Bildwerke der Villa Ludovisi, p. 164. Arch. Zeitung, XXIV (1866), p. 231, XLI (1883), pp. 200 et seq.

2 (8). **Statue of a Hunter.**

Formerly in the Giardino Aldobrandini. The right arm, left forearm and spear, the left leg below the knee (front of the foot excepted), and the tree-trunk have been restored.

This statue, of very mediocre workmanship, is a repetition of an artistic motive of an earlier period. In the Belvedere (No. 128) there is a similar torso, but of superior execution and certainly not later than the first century of the Roman empire. The head of Commodus on the statue before us is antique, but does not belong to the body.

Guattani, Monumenti antichi inediti, 1805, T. XXVI, pp. 122 et seq. *Nibby*, Museo Chiaramonti, II, 6. *Pistolesi*, IV, 6. *Clarac*, Musée de sculptures, V, Pl. 901, No. 2472. *Bernoulli*, Römische Ikonographie, II, 2, p. 234, No. 52, p. 239.

3 (9). **Head of a Dacian.**

Discovered in Trajan's Forum. The tip of the nose, fragments of the lips and hair, and the bust have been restored.

The place of discovery and the style refer this head to the time of Trajan.

Nibby, Museo Chiaramonti, II, 47. *Pistolesi*, IV, 6. *Baumeister*, Denkmäler des klassischen Altertums, I, p. 251, Fig. 232.

4 (11). Silenus with the infant Bacchus.

Formerly in the Palazzo Ruspoli. Most of the leaves of the ivy-wreath, all the fingers, and the toes of the right foot of Silenus have been restored (these perhaps dating from a restoration in antiquity), and apparently also the left foot; of the Bacchus, the left part of the head from below the left eye upwards, the nose, both arms, a portion of the left shoulder, the left leg and the left hip, and the right foot are restorations. The lower part of the tree-trunk and the plinth have also been restored.

This group must have been very popular in antiquity, for we know of several repetitions of it, among which that in the Vatican is by no means the best. Silenus, leaning his left elbow upon a tree-trunk, holds his little charge, the infant Bacchus, in his arms, regarding him with a mixture of grave kindliness and satisfaction, while the child looks up with a winning smile. The form of Silenus is remarkably dignified. His animal nature appears only in the pointed ears (almost wholly hidden by the wreath) and the sinewy legs; his traditional corpulence is very moderately indicated, while the dissipated melancholy, which dominates more or less distinctly the facial expression of the later types of Silenus (comp. Nos. 290, 448), is refined to a mild gravity. The attitude of Silenus (comp. Nos. 194, 525), the manner in which he is idealized (comp. No. 525), and the scene represented, which reveals a close connection with the Hermes and Bacchus of Praxiteles (comp. No. 79), recall the Second Attic School. At the same time the bodies both of Silenus and his nursling reveal a more naturalistic treatment than was customary in that school, and one that certainly implies the influence of the art-method of Lysippos. It would thus appear that we cannot refer the group before us to an earlier date than the Hellenistic period. Traces of a reddish-brown pigment may be seen on the hair of both figures and on the tree-stem.

Nibby, Museo Chiaramonti, II, 12. *Pistolesi*, IV, 7. Comp. *Braun*, Ruinen und Museen, p. 231, No. 2. *Friederichs-Wolters*, Bausteine, No. 1430. *Brunn*, Beschreibung der Glyptothek, No. 114.

5 (14). **Statue of Augustus.**

Found in the Villa ad Gallinas, on the Via Flaminia, once the property of Livia. The right ear, the fingers of the right hand except the ring-finger, the left index-finger, and the sceptre were restored under Tenerani's superintendence. The addition of the sceptre is evidently a mistake; other similar representations make it much more likely that the emperor held a spear. The left leg and right arm had already been broken in antiquity. The ancient restorer simply refixed the detached leg in its place, but seems to have carved a new arm, as that limb exhibits a smoother and less vigorous treatment than the rest of the statue. The head is carved from a separate piece of marble, let into the body. The statue evidently must have stood in a niche, for the back is much less carefully executed than the front, and a fragment of the iron bar that fastened it to the wall behind still remains attached to the back.

The emperor, with the spear in his left hand, is represented as delivering a harangue (adlocutio) to his troops. His lips are slightly parted. The direction of the glance and the general attitude harmonize with the motion of the elevated right hand; and the statue is seen to the best advantage from the point towards which the emperor's eyes are directed. The countenance expresses a majestic calm, appropriate to one accustomed to command. The body is clad in armour, while the legs are bare; a peculiarity in which we must recognize the mingling of two contemporary theories of portraiture, one of which conceived the form in an ideal nudity, the other clothed or armed.

The richly ornamented armour obviously represents a cuirass, the surface of which was adorned with reliefs wrought in the metal or with separately executed figures (emblemata) affixed to it; while numerous traces of colouring on the reliefs clearly prove that the figures were originally covered with enamel of various hues. These representations refer partly to the reign of Augustus in general and partly to special important events that happened under his auspices. At the top is the bearded god of the sky (Cælus), who represents the vault of heaven by means of his mantle held in the form of an arch above

his head. Beneath is the sun-god (Sol) in his quadriga. The group in front of the latter, consisting of a winged maiden holding a vase, supporting on her back a female form with a torch in the left hand, typifies the morning-dew and the dawn. These figures refer to the sky, while at the foot of the cuirass appears the earth, enjoying the blessings of the emperor's reign, with the horn of plenty, a drum (tympanon), and a poppy-head; beside her are two children, typifying the earth as the nurse of the human race. The group in the middle of the cuirass represents a barbarian in oriental costume handing a Roman eagle to a Roman officer, symbolizing an event reckoned among the greatest glories of Augustus, *viz.* the surrender by the Parthians in B.C. 20 of the standards captured from the legions of Crassus at the battle of Carrhæ in B.C. 53. We are thus enabled to assign the year 20 B.C. as the earliest possible date for the execution of the statue. The dog beside the Roman is, perhaps, to be taken as the symbol of a guard, as in the representations of Silvanus; in the present case the guard upon the frontier of the empire. The female figure seated behind the Parthian is unmistakably the personification of a conquered people. In her left hand is a sheath, in her right a trumpet ending in a dragon's head; in front of her is a standard surmounted by a boar. Trumpets and standards of this kind were originally Celtic, though they were afterwards adopted from the Gauls by neighbouring tribes. We may therefore, perhaps, see in this figure a reference to the victory won over the rebellious Aquitani near Narbonne by Marcus Valerius Messala, the well-known patron of Roman poets; for that event took place in 28 or 27 B.C., *i.e.* after Augustus had received the imperial title from the senate (29 B.C.) and so became recognized as universal commander-in-chief. More probably, however, the reference is to the Germanic Sigambri, who submitted in B.C. 16 to Augustus while he was in Gaul, a circumstance mentioned by Horace in two of his Odes. Opposite is another personification, in the

shape of a seated mourning figure extending a sword with the right hand as though in surrender. The bare legs indicate a people of Southern Europe, while the elegantly worked sword, the hilt of which ends in a bird's head, implies a somewhat advanced degree of culture. We shall probably be not far wrong if we recognize here a reference to the Celtiberians, whose insurrection was suppressed in B.C. 21 by Agrippa, who disarmed the rebellious provinces. This pacification of Spain, likewise accomplished under the auspices of Augustus, was one of the events specially extolled in contemporary literature. Below these personifications are Apollo with the lyre, riding on a griffin, and Diana with a torch, riding on a stag, both favourite deities of Augustus, who assigned to them a conspicuous part in the festivities (B.C. 17) commemorating the foundation of Rome.

The beautiful motive was certainly not invented by the sculptor of this statue but was borrowed from an older art, apparently from that of the Hellenistic period. For very similar compositions are presented in the figure of a king or general on a Hellenistic cameo and in the figure of a warrior in a relief (found at Cleitor in Arcadia), which may be referred with certainty to the end of the 2nd or the beginning of the 1st cent. B.C. A similar conclusion is suggested by the Cupid on a dolphin, placed beside the right leg of the statue, which recalls the descent of the Julian gens from Venus; the hole in the right hand of the Cupid must have held a bow, arrow, scourge, or some other attribute in metal. The striking contrast between the jejune conception of the Cupid and the expressive motive of the statue is most naturally explained by the supposition that the sculptor enjoyed the advantage of an earlier model for the one, but was thrown upon the resources of his own invention for the other. Although the artist has succeeded in the portrait-head of Augustus, this merely proves that the art of the time was still powerful in copying nature, not that it wielded any very lofty degree of poetic creative power. The exe-

cution of the statue is excellent. Though, perhaps, the folds of the pallium are arranged in a somewhat artificial or affected manner, the artist has skilfully reproduced the effect of the pendent garment. His skill becomes more apparent by comparison with the mailed figure No. 60 (129), on the opposite side of the hall, where the cloak, similarly arranged, is very clumsily treated.

Traces of the original polychrome colouring still remain on several parts of the statue. The pupils of the eyes are not only surrounded by a lightly chiselled line, but are also defined by a pigment which is now of a brownish-yellow hue. On the tunica are traces of a light red colouring, on the pallium of dark-red, and on the edges of the armour of yellow, the last perhaps only a ground for gilding. The numerous colours still traceable in the reliefs on the armour have already been referred to.

Mon. dell' Inst., VI, VII, T. 84, 1; Ann., 1863, pp. 432-449. *O. Jahn*, Aus der Alterthumswissenschaft, T. VI, pp. 285 et seq. *Rayet*, Monuments de l'art antique, II, Pl. 71. *Baumeister*, Denkmäler des klassischen Alterthums, I, p. 229, Fig. 183. *Bernoulli*, Römische Ikonographie, II, 1, pp. 24-27, Fig. 2. *Brunn und Bruckmann*, Denkmäler griechischer und römischer Sculptur, No. 225. Comp. Arch. Zeitung, XXVII (1869), pp. 118-121, XXVIII (1871), pp. 34-37. *Friederichs-Wolters*, Bausteine, No. 1640. Journal of Hellenic Studies, VII (1886), p. 134, No. 68. Heidelberger Jahrbücher, III (1893), p. 91. For the cameo, see Jahrbuch des Arch. Instituts, III (1888), T. III, 3, pp. 113-115; IV (1889), p. 85. For the relief from Cleitor, see *Friederichs-Wolters*, No. 1854.

6 (17). **Portrait-Statue of a Physician.**

Found on the Quirinal in the garden of the Monache Barberine. The nose, lower lip, perhaps the entire lower part of the right forearm, but certainly the fingers of the right hand, and the physician's staff have been restored. The original existence of the staff is proved by remains on the right thigh and on the plinth.

The attitude of this statue, the manner in which the drapery is arranged, and the attribute of the serpent-staff agree with a well-known type of Asclepios, the god of healing. On the other hand, the beardless face, with its individualized features is unmistakably a portrait. The

workmanship of this statue refers it to the beginning of the imperial epoch, so that some critics have sought to identify it as a portrait of the physician Antonius Musa, who restored Augustus from a liver-complaint by means of the cold water cure and was in consequence honoured with a statue. The omphalos covered with a net (agrenon), beside the left foot of the statue, occurs also in several statues of Asclepios, and apparently refers to Apollo, the father of that god.

Nibby, Museo Chiaramonti, II, 9. *Pistolesi*, IV, 8. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 60, 775. *Clarac*, IV, Pl. 549, No. 1159. *Panofka*, Asklepios und die Asklepiaden (Abh. der Berlin. Akademie, 1845), T. III, 7. Comp. Beschreibung der Stadt Rom, II, 2, p. 104, No. 120. *Furtwaengler*, Masterpieces of Greek Sculpture, p. 300, note 3 (where the head is declared to be an ideal type related to the art of Scopas).

7 (18). **Bust of the Emperor Claudius.**

Part of a statue the fragments of which were found near Piperno (Privernum). Another fragment (part of the draped legs) is now in the Galleria Lapidaria (No. 198). The tip of the nose and some other unimportant parts have been restored.

The sculptor has exerted himself to present the emperor in as dignified a manner as possible. This statue therefore offers an interesting contrast to No. 53 (117), in which the ludicrous peculiarities of Claudius are sharply accentuated.

Guattani, Monumenti antichi inediti, 1805, T. XVI, pp. 80-84. *Nibby*, Museo Chiaramonti, II, 32. *Clarac*, IV, Pl. 549, No. 1159. *Bernoulli*, Römische Ikonographie, II, 1, p. 332, No. 3, p. 346.

8 (23). **So-called Pudicitia.**

Formerly in the Villa Mattei and acquired under Clement XIV. The head, right hand, fragments of the robe, the toes of the left foot, and the tip of the right great toe have been restored.

Although the present head is modern, we may conclude from the analogy of similar figures that this statue was originally a portrait of a Roman lady. The graceful motive, which may be traced up to the end of the fourth century B.C., is not original to the sculptor, though he has adopted it with full appreciation of its characteristics.

We may note particularly the fidelity to nature with which the left hand, covered by the veil, is represented, and the skill which suggests the difference between the thick material of the tunica and the thinner texture of the upper garment. The beauty of the design and the general excellence of the execution make most observers overlook a fault in the statue. The right shoulder is too narrow; either because the sculptor miscalculated the breadth of the marble, or because a portion split off in the course of the work.

Monumenta Matthæiana, I, 62. *De Rossi*, Raccolta di statue, T. 107. *Piranesi*, Raccolta di statue, T. 7. *Visconti*, Museo Pio-Clem., II, 14 (comp. I, p. 237, note*). *Clarac*, IV, Pl. 764, No. 1879. Comp. *Braun*, Ruinen und Museen, p. 233, No. 3. *Helbig*, Untersuchungen über die campanische Wandmalerei, p. 32.

9 (24). **Bust of a Youth.**

The nose and the centre of the lower lip are restored. The bust appears to be antique and to belong to this head.

This head is a Roman copy of a Hellenic type, which appears to have been invented about the middle of the 5th cent. B.C. The forms and proportions recall those of the early Peloponnesian school. The expression of the face is serious, almost sombre; the hair falls in careless disorder over the temples and neck. Over the temples are two flat protuberances, which some have taken for remains of short horns springing from amidst the hair, identifying the head as that of Iakchos, the Chthonian Dionysos, to whom the horns would be appropriate. The sombre expression would also become Iakchos in his capacity as god of the underworld. Another hypothesis would connect this type with the head of an Ephebos with horns, seen on the coins of Byzantium. But the best explanation is that which sees in this head Actæon on the point of being converted into a stag, in which case the upper part of the above-mentioned protuberances would represent the horns, the lower part the ears of the animal. This attempt at restoration will be understood by a glance at the accompanying head of Actæon, taken

from a painted vase from Magna Græcia (Fig. 1). The hair has been left unpolished, probably to enable it to take on gilding; while the flesh-parts have been soaked

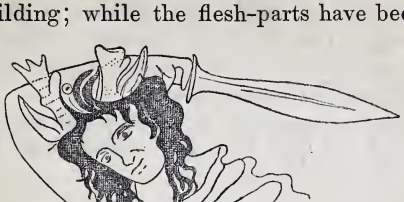


Fig. 1.

in an oily liquid (probably by the original sculptor, not the modern restorer) for some purpose connected with the application of colour.

Bonner Studien (Berlin, 1890), T. VIII, IX, pp. 143-153. Römische Mitteilungen, VI (1891), p. 153. *Furtwaengler*, Masterpieces of Greek Sculpture, p. 55, p. 81, p. 102, note 3, declares the head to be that of a horned river-god and emphasizes its resemblance to the Pallas of the Villa Albani (No. 781).

10 (26). **Statue of Titus.**

Found along with No. 49 (111) in the garden adjoining the church of S. Giovanni in Fonte. The upper edge of the ears, the right forearm, and the left hand are modern.

The head suggests in the clearest manner the two most prominent characteristics of Titus; his marked sensuality and the high degree of benevolence which, curiously enough, accompanied it. The toga-draped body offers a striking illustration of how well adapted the toga was to lend a certain dignity even to a short and corpulent figure. The perforated object on the plinth has been taken for the opening of a bee-hive by some who see in it a reference to the busy energy of Titus on behalf of the human race. But a group of holes like this would be a very obscure method of representing a bee-hive; it might with greater justice be taken for a wasps' nest, which would be a far from flattering symbol for an emperor. Apparently

the holes have nothing whatever to do with the person represented by the statue; the sculptor probably made them in testing his drills and omitted to chisel off the fragment when the statue was finished. Faint traces of red paint may be detected on the outside of the toga, and of yellow paint on the inside.

Nibby, Museo Chiaramonti, II, 33. *Bernoulli*, Römische Ikonographie, II, 2, T. XII, p. 32, No. 2, p. 37. Comp. *Braun*, Ruinen und Museen, p. 251, No. 16.

11 (27). **Gorgon.**

Found along with Nos. 21 (40) and 38 (93) beside the temple of Venus and Roma built by Hadrian, and probably part of the decoration of that building. No. 48 (110) is a modern plaster-cast.

The colossal size and the style of execution, which is limited to emphasizing the main outlines with the greatest possible energy, render it probable that this mask was intended to be viewed from some distance, and that it was placed at a considerable height.

Pistolesi, IV, 13. Comp. *Braun*, Ruinen und Museen, p. 256, No. 20. *Furtwaengler*, Masterpieces of Greek Sculpture, p. 156.

12-16 (32-36). **Satyrs with Wine-skins** and **Nereids on Sea-horses.**

These statues, which have been very largely restored, were used as decorations for fountains, and afford a graphic idea of the skill with which ancient art adapted plastic designs for this purpose.

For the Satyrs, see *Pistolesi*, IV, 11; *Clarac*, IV, Pl. 710, 1689; Pl. 719, 1721. For the Nereids, *Pistolesi*, IV, 12; *Clarac*, IV, Pl. 747, 1805.

17 (37). **Draped Female Figure.**

Found in 1851 on the Via Appia.

The portrait-head is ancient but does not belong to the statue. The laurel-wreath is modern, but ancient remains showed quite distinctly that such a wreath was originally present. The lady is thus distinguished as engaged in literary pursuits — a 'bas bleu'. Judging

from her pretentious and self-satisfied expression, she must have been the reverse of an agreeable person.

18 (38b). **Statue of Narcissus** (?).

Found in 1800 by the British consul, Mr. R. Fagan, in a recess, decorated with mosaics, of a caldarium at Ostia. The right arm and dish, the front of the left forearm with the vase, and the left leg from a little above the knee to the ankle are modern.

This youth, looking downwards with an expression of melancholy yearning, is most probably to be identified as Narcissus. A water-pipe is inserted in the tree-stump on which he leans, and if this pipe discharged itself (as is extremely likely) into a basin beneath the statue, the youth would mirror himself in the water, precisely as Narcissus is described in the myth. The restoration of the hands is open to criticism. According to Ovid (Metamor. III, 411 et seq.) Narcissus fell in love with his own reflection, which he saw as he drank from a spring. The restorer, in placing a cup in the right hand of the youth, has done nothing inconsistent with this legend. Other methods of restoration may suggest themselves; the right hand, for example, may have been raised to express astonishment, while the left may have grasped a spear or a pedum. On the tree-stem the name 'Phaidimos' is carved; it is improbable that it refers to the sculptor.

Visconti e Guattani, Museo Chiaramonti, T. XI. *Pistolesi*, IV, 13. *Wieseler*, Narkissos, No. 15, pp. 38-41. Comp. *Fea*, Relazione di un viaggio ad Ostia, pp. 53-55. *Braun*, Ruinen und Museen, p. 255, No. 19. *Loewy*, Inschriften griechischer Bildhauer, p. 290, No. 433. Jahrbücher des Vereins von Alterthumsfreunden im Rheinland, XC (1891), p. 66.

19 (38a). **Youthful Satyr playing the flute.**

Found at the Lago Circeo, in the villa said to have belonged to Lucullus. The right arm, the left forearm and flute, and the lower half of the left leg have been restored; the left foot is antique.

The restoration of this figure as in the act of playing the flute is vindicated by other replicas. The type appears closely related to that of the Reposing Satyr, which

is ascribed with great probability to Praxiteles (comp. Nos. 55, 211, 525). The latter, however, has a loftier ideal character, while the figure before us betrays the air of idyllic content that was affected by the art of the Hellenistic period. The execution is careful though somewhat dry.

Pistolesi, IV, 24. For the literature on this type, see *Friederichs-Wolters*, Bausteine, Nos. 1501, 1502. The flute has been preserved in the replica (among others) described in the Notizie degli scavi, 1893, pp. 357, 358, and in our No. 976.

20 (38). **Tyche (Fortune), or, perhaps, a Hellenistic City Goddess.**

Both arms and part of the back are modern. The head is ancient, but does not belong to the figure.

The interpretation of this statue is rendered possible by the existence of two replicas, one of which was found at Beirût in Syria, while the other used to be in the court of the Palazzo Sciarra. The nude child on the plinth of the Syrian replica evidently held the forefinger of his right hand upon his lips, and thus must be regarded as Harpocrates (comp. No. 505). In that of the Palazzo Sciarra the goddess holds a horn of plenty in her left hand. From this it would seem that the statue is a Hellenistic type either of Tyche or of a city-goddess (comp. No. 376). The sculptor seems to have imitated the Athena Parthenos of Pheidias both in the attitude and in the arrangement of the drapery (comp. Nos. 598, 600, 870, 898). The head placed on the statue reproduces a female type resembling that recently recognized as a replica of the Athena Lemnias of Pheidias.

Clarac, IV, Pl. 571, No. 1220. Comp. Jahrbuch des Arch. Instituts, V (1890), p. 93. Römische Mittheilungen, VI (1891), p. 239. For the Beirût statue, see Mittheilungen des Archæologischen Instituts in Athen, X (1885), T. 1, pp. 27-31. *Furtwaengler*, Masterpieces of Greek Sculpture, p. 60.

21 (40). **Gorgon,** comp. No. 11.

22 (44). **Statue of a Wounded Amazon.**

This statue, which has been restored and retouched, especially on the head, is probably from the Palazzo Verospi.

The Amazon supported herself with a spear in her right hand; her left removed her garment from the wound. For farther details of this type, see No. 503.

For the literature on the subject, see Jahrbuch des Arch. Instituts, I (1886), p. 17 e.

23 (47). **Caryatid.**

Formerly in the Villa Negroni. The nose, parts of the back of the head and the calathos, the last joint of the right forefinger, and the right foot are restorations. Various parts have been retouched by a modern hand.

As the shape of the 'calathos' on the head corresponds to that of a Corinthian capital, this Caryatid was probably designed for a Corinthian edifice. It fulfills much less satisfactorily than No. 1 the conditions that are to be expected in an entablature-support of this kind. The position of the arms and the fact that the feet are placed close together give an air of insecurity to the attitude. And the free treatment of the folds, in which curves prevail instead of vertical lines, is little suited for a figure used as an architectural member. From these peculiarities, we may conclude that this type was not invented till a late-Greek period. The calathos rests upon a cushion resembling those used to this day by the women of Southern Europe when they bear burdens upon their heads.

Nibby, Museo Chiaramonti, II, 43. *Pistolesi*, IV, 16. *Clarac*, III, Pl. 444, 814.

24 (48). **Bust of Trajan.**

Nose and chin are restored.

The execution is careful but dry.

Pistolesi, IV, 47. *Bernoulli*, Römische Ikonographie, II, 2, T. XXVI, p. 78, No. 17.

25 (50). **Statue of Selene.**

Found outside the Porta Cavalleggiera. The nose, both arms, the right foot, and numerous fragments on the hair beside the cheeks, on the drapery, and on the toes of the left foot are restorations.

This statue was broken across, and the restorer has placed the upper portion too far back, a fact which in-

jures the side-view especially. The two holes in the fillet on the head were used in fastening a metal crescent-moon. Selene stands looking down upon the spot where we must imagine the sleeping Endymion to be lying. Her gestures and the expression on her face reveal a curious mingling of joyful surprise and shyness. From the swing of her robe we clearly see that the goddess has suddenly arrested her steps. The plinth tapers towards the front, in the same direction as the glance of the goddess.

Nibby, Museo Chiaramonti, II, 7. *Pistolesi*, IV, 16. *Clarac*, IV, Pl. 577, No. 1243. *Braun*, Zwölf Basreliefs, vignette above the text on No. 9, Endymion. Comp. *Braun*, Ruinen und Museen, p. 35, No. 4.

26 (53). **Statue of a Tragic Poet.**

Formerly in the Palazzo Giustiniani. The right arm with the scroll, the adjoining part of the bust, the left hand, and the lower part of the mask are restorations. Of the head only the face is antique.

This athletic figure is indicated as that of a tragic poet, by the tragic mask in the left hand. An antique head of Euripides has been placed on this statue, but cannot possibly have originally belonged to it, as it seems much too small in proportion to the body.

Galleria Giustiniana, I, 108 (where it is shown with a different head). *Nibby*, Museo Chiaramonti, II, 23. *Pistolesi*, IV, 17. *Clarac*, V, Pl. 845, No. 2128. Comp. *Braun*, Ruinen und Museen, p. 236, No. 5. *Welcker*, Alte Denkmäler, I, T. VI, pp. 486, 487.

27 (56). **Statue of a Roman Lady** of the Flavian Period.

Formerly in the Camuccini Collection. The nose, part of the upper lip, both arms, and portions of the drapery are modern.

The identification of this statue with Julia, daughter of Titus, though by no means certain, deserves consideration. The hair dressed high above the forehead refers the statue to the time of the Flavian emperors, and forms an unattractive contrast to the classic robe.

Nibby, Museo Chiaramonti, II, 34. *Pistolesi*, IV, 18. Comp. *Braun*, Ruinen und Museen, p. 252, No. 17. *Bernoulli*, Röm. Ikon., II, 2, p. 41, p. 49, No. 3.

28 (59). **Statue of Fortune (?).**

The right arm and shoulder, the left arm and cornucopia and the part of the robe enveloping it, the feet with the bottom of the robe, and the front of the plinth are modern. Whether the head (freely patched) be the original is doubtful, for the part of the neck uniting it with the body seems modern.

This statue enjoys an undeserved popularity, owing to the fact that it is frequently reproduced in miniature by modern Roman bronze-founders. The execution is very poor. Its identification as Fortuna is doubtful. The cornucopia is altogether modern, and the only ground for its addition is the existence of a depression said to have been visible in the left shoulder before the restoration.

Pistolesi, IV, 18. *Clarac*, III, Pl. 451, No. 824. Comp. *Overbeck*, Kunstmythologie, III, p. 471.

29 (60). **Roman Portrait-Head.**

Formerly in the Palazzo Ruspoli, and perhaps to be identified with the 'Cæsaris caput collo oblongo et pendulo, oculis vigilibus cum verruca in gena dextra' mentioned by the French traveller Bellieure at the beginning of the 16th cent. as being 'in domo Roscia' (Rev. archéol., XLIII, 1882, p. 34). The nose, a portion of the brow and top of the head, the neck, and the bust are modern.

The current designation of this head as Sulla is quite groundless. The Roman here represented was evidently one of those clever, sceptical, cultured men, tinged with Epicureanism, who were characteristic of the transition-period between the Republic and the Empire. The sarcastic air in the lines about the mouth reveal the character of the man. He must undoubtedly have been well-known, for two antique replicas of this portrait are extant; a bust in the Museo Torlonia (comp. No. 832), and a head placed on a draped statue at Lansdowne House. The very look of this head convinces us that it is a good portrait. The treatment of the upper lip shows that the original had lost his upper front teeth. The knitted brows and the wrinkles at the corners of the eyes indicate that he was short-sighted. Even a wart on the right cheek is repro-

duced in the marble. A comparison of this head with the adjoining statue of Demosthenes is highly instructive as illustrating the advance made by ancient portraiture after the time of Alexander the Great. In the statue are given only the characteristics that are necessary to identify the historical Demosthenes, while in the Roman head nature is reproduced in the most realistic manner, with all its accidents.

Bernoulli, Römische Ikonographie, I, p. 91. For the bust in the Museo Torlonia: I monumenti del Museo Torlonia riprodotti con la fototipia (Roma, 1884), T. 130, No. 508. For the statue at Lansdowne House: *Michaelis*, Ancient Marbles in Great Britain, p. 444, No. 29.

30 (62). **Statue of Demosthenes.**

Formerly in the Villa Aldobrandini or Mondragone near Frascati, and thus probably found in the district of Tusculum. Splinters on the nose and robe, the lower half of the forearms with the scroll, the right heel, and the greater part of the plinth are modern.

A bronze statue, by Polyeuctos, was erected to Demosthenes at Athens in the year 280 B.C., *i.e.* 42 years after his death. This work represented the orator with folded hands, as though mourning for the overthrow of Grecian liberty, and it has been suggested that the statue in the Vatican is a replica of the Athenian work, and that the hands should have been restored accordingly. The present mode of restoration, however, is vindicated by a replica at Knole Park in England, in which the hands and scroll are antique. At the same time the relationship which exists between the two conceptions seems to render it probable that the marble statues are not wholly unconnected with the bronze of Polyeuctos. In later Greek art the scroll became practically a universal symbol for portrait-statues of men eminent in literature. And it is easy to see that while the Athenians who had taken part in the last struggle for freedom would prefer to represent Demosthenes in the guise of a mourning patriot, among succeeding generations his literary eminence would outweigh his political importance. We may thus conclude that some later artist altered the figure of Po-

lyeuctos, by placing a scroll in one of the hands, thus characterizing the orator as deliberating upon a speech.

The individuality of Demosthenes is indicated with a master-hand in this statue. The whole history of the man, filled with strife and sad experiences, may be read in the clear-cut, furrowed countenance. The bodily structure, especially the narrow chest, clearly shows how little fitted the constitution of Demosthenes was for the career which he selected, and how much energy he must have possessed to overcome his physical disabilities. According to a modern authority on physiognomy, the curiously retreating underlip proclaims the stammerer.

Nibby, Museo Chiaramonti, II, 24. *Clarac*, V, Pl. 842, No. 2122. *Baumeister*, Denkmäler des klassischen Alterthums, I, p. 425, Fig. 465. Other authorities are mentioned in *Friederichs-Wolters*, Bausteine, No. 1312. For the statue at Knole Park, see *Michaelis*, Ancient Marbles in Great Britain, p. 417, No. 1; *Overbeck*, Geschichte der griech. Plastik, II^4, pp. 115, 137; note 11.

31 (67). **Apoxyomenos,** after Lysippos.

Found in April, 1849, among the ruins of a large private house in the Vicolo delle Palme in Trastevere. The fingers of the right hand and the die, the tip of the left thumb, parts of the strigil, and all the toes were restored by Tenerani. The attribute of the die was due to a misapprehension of a passage in Pliny (Nat. Hist., 34, 55).

Before engaging in the exercises of the palæstra, the Greek youths anointed their bodies with oil and besprinkled themselves with fine sand, so as to afford a firm grip in wrestling. At the end of the exercises they used a metal scraper (strigil) to remove the oil-soaked sand. The statue before us represents a youth in the act of thus cleaning the lower side of his right arm, which is stretched out for the convenience of the operation. The right hand should be empty (see above). This is a marble copy of a bronze statue by Lysippos, which stood in Rome at the beginning of the Empire, and there enjoyed great popularity. Agrippa placed it in front of his Thermæ, and Tiberius, who had removed it to his palace, restored it to its previous site, at the request of the people expressed

in the theatre. We recognize in this copy all the peculiarities traditionally ascribed to the works of Lysippos. That artist was said to make the figure slighter and the head smaller than his predecessors. Even a comparatively unpractised eye will detect the differences of the proportions observed in the Apoxyomenos and in earlier types (comp. No. 58). While a slender form appears *ipso facto* more mobile than a thickset one, this impression of activity is accentuated by the attitude of the figure before us. The limbs seem to work freely and pliantly in their sockets; the right leg, not entirely relieved from the weight of the body, conveys an impression as if the trunk were moving elastically from side to side. All these peculiarities would be still more distinct in the bronze original, for in that the impression of motion would not be interfered with either by the support reaching from the right leg to the right arm or by the stem adjoining the left leg. Every part of the body is modelled with the most delicate care, and presents a charming play of light and shade. The artist has admirably succeeded in treating the skin as a distinct envelope, covering the flesh, and in representing its different degrees of tension on different parts of the frame. The well-marked but in no degree hard manner in which the play of the muscles is reproduced records distinctly the varying functions of the separate muscles, thus enhancing the general impression of lively action. The type of head is a variation of the Polycleitan type, dictated by the altered spirit of the age (comp. No. 58). In harmony with the more advanced culture, the face expresses a richer intellectual life. The line crossing the brow lends a pensive, almost nervous, air to the refined countenance. Both flesh and hair are very freely treated.

Mon. dell' Inst., v, 13; Ann., 1850, pp. 223 et seq. *Baumeister*, Denkmäler des klassischen Alterthums, II, p. 843, Fig. 925. *Loewy*, Lysipp und seine Stellung in der griechischen Plastik, p. 7, Fig. 2. *Brunn und Bruckmann*, Denkmäler griechischer und römischer Sculptur, No. 281. On the head, see also *Koepp*, Ueber das Bildnis Alexanders des Grossen (Berlin, 1892), T. I. Farther references in

Friederichs-Wolters, Bausteine, No. 1264. *Furtwaengler*, Masterpieces, p. 300. Comp. also *Kekulé*, Über den Kopf des praxitelischen Hermes, pp. 24-26.

32 (71). **Wounded Amazon,** after Polycleitos.

Found in the Villa Aldobrandini at Frascati, and formerly in the Camuccini collection. The nose, both arms, quiver, right leg, left leg from the knee downwards, support, and plinth are modern.

The restorer has chiselled off several projections, the traces of which, however, are still distinct. From these, and by comparison with better preserved replicas, we can reconstruct the original motive with almost absolute certainty. The accompanying sketch (Fig. 2) exhibits this reconstructed motive. The right hand was held above the head, with at least the thumb resting upon it (comp. No. 65). At the left side was a pillar, connected with the statue by means of a support which joined the body at the point where the restorer has placed the quiver. On this pillar the Amazon leaned her left forearm; whether the left hand held an attribute is uncertain. The suffering expression of the face finds its explanation in a wound, indicated by a slight chisel-mark, near the right breast. The statue thus represents an Amazon resting, exhausted and suffering from the pain of a wound.



Fig. 2.

The artist, however, has designed the figure mainly according to conventional ideas, and has omitted to indicate the effect of the wound in a natural manner. The placing of the fingers upon the head is, indeed, pathologically correct, for persons suffering from a sharp pain often press the scalp with their fingers. But to attain verisimilitude in this case, the left arm, not the right one, should be raised; for the latter attitude would stretch the muscles of the right side of the chest and so increase the pain of the wound, which is on that side.

This statue exhibits the peculiarities that distinguish the style of Polycleitos. When we compare the head with that of the Doryphoros (No. 58), we seem to be looking upon brother and sister. The powerful, thickset frame, so appropriate to the masculine Amazon of the myths, also corresponds to the recognized style of Polycleitos. The absence of consistency in the motives which we note in this Amazon, side by side with a careful finish in the forms, finds its counterpart in the Diadumenos of the same master (comp. No. 130). The sharply-cut features, and the execution of the hair in a manner resembling chasing, clearly refer us to a previous work in bronze. We may, in short, assume that the original of this statue was a bronze Amazon by Polycleitos, which enjoyed a high reputation in antiquity.

Jahrbuch des deutschen Arch. Instituts, I (1886), p. 15 D, pp. 25-27, 29-34, 39-41. *Robert*, Archäologische Märchen, p. 109. *Collignon*, Histoire de la sculpture grecque, I, pp. 502 et seq. *Furtwaengler*, Masterpieces, pp. 128-141, 247, 248.

33 (72). **Head of Ptolemy,** son of Juba II., and last King of Numidia and Mauretania (23-40 B.C.).

Formerly in the Palazzo Ruspoli. The nose, the right ear, half of the left ear, and the bust are modern.

The identity of this head is established from the coins of Ptolemy; another copy of this portrait has also been found at Cæsarea (Shershel), the former capital of Mauretania. The type of face is to this day common among the Kabyles, the descendants of the Numidians; and the

gloomy expression finds abundant explanation in the unhappy fate of this prince. Comp. No. 714.

Visconti, Opere varie, III, Prefazione, pp. XXII-XXVI; Tav. d'agg. Nos. 2, 3. For other portraits of this king, see *Friederichs-Wolters*, Bausteine, No. 1645. For the portrait found at Shershel: *Waille*, De Cæsareæ monumentis (Alger, 1891), Tab. No. 29, p. 106.

34 (83). **Statue of Hera**, of mediocre workmanship, erroneously restored as Demeter.

Found between 1850 and 1860 at Ostia. The head, right arm, left forearm with the attributes, left foot, and nearly the entire plinth are restorations.

For details as to this type, see No. 301.

Ann. dell' Inst., 1857, Tav. d'agg. L, p. 316. *Overbeck*, Kunstmythologie, III, p. 55, Fig. 5a, p. 56, No. 2, p. 115, No. 5.

35 (86). **Statue of Fortuna**, with the cornucopia in the right hand, and a rudder in the left; mediocre.

Found by Mr. R. Fagan at Ostia. The right forefinger and parts of the fingers of the left hand are modern.

The head is antique but does not belong to this statue. It probably represents Demeter, though commonly described as Hera (comp. No. 880).

Guattani, Monumenti inediti, 1805, T. XXIV, p. 111. *Nibby*, Museo Chiaramonti, II, 14. *Clarac*, III, Pl. 455, No. 835. *Baumeister*, Denkmäler des klass. Alterthums, III, p. 1920, Fig. 2037. Comp. *Fea*, Relazione di un viaggio ad Ostia, p. 49. *Overbeck*, Kunstmythologie, III, p. 96, No. 14.

36 (89). **Greek Portrait-Statue**, with the head of a poet.

The right arm and scroll, the left hand, the right leg from the middle of the calf downwards with the adjacent part of the robe, and nearly the entire plinth are modern. The head (nose restored) is antique, but does not belong to this statue. It is made of different marble and the fractures have been worked over to fit into each other.

The head recalls a well-known type of Homer (comp. Nos. 480-482), though the eyes are not represented as blind and the expression is less inspired. There were several varying portraits of Homer in antiquity and one of them represented the poet as in the enjoyment of sight

(comp. Nos. 495-497), so that it is at least possible that this Vatican head may also be a portrait of Homer. The suggestion that it may be Hesiod, however, deserves consideration, all the more because it has a certain resemblance to a bust of that poet, identified by an inscription, on a mosaic pavement found at Trèves. When it was desired to invent appropriate forms for gods or heroes that had not before been artistically represented, the Greek artists frequently adopted as the basis of their new creation some previous allied conception. It may readily be supposed that a similar practice obtained in the case of portraits of mythical or semi-mythical poets, and thus the type for Hesiod may have been deduced from that of Homer. The body of the statue seems from the costume to have belonged to a Greek portrait-figure.

Pistolesi, IV, 23. *Clarac*, V, Pl. 845, No. 2129. Comp. *Braun*, Ruinen und Museen, p. 243, No. 10. For the mosaic bust, see Antike Denkmäler, published by the Arch. Institut, I (1889), T. 49.

37 (92). **Statue of Artemis.**

Formerly in the Villa Mattei and presented by Prince Andrea Doria-Pamfili to Pope Clement XIV. Both arms, part of the left shoulder, and the toes of the left foot have been restored. The head (nose restored) is ancient, but does not belong to this statue. It appears too small for the body, with which it is united by a piece of modern work at the junction of the neck and drapery.

The statue to which the body belonged reproduces a type that enjoyed great fame in ancient days; of the several replicas that have come down to us the most celebrated is the Diana Colonna, now in the Berlin Museum. The goddess appears advancing with a certain degree of haste, permitting the forms of her vigorous and virginal body to appear beneath her robe. The left arm has been erroneously restored. From the depression in the antique upper portion of the shoulder, it is evident that the arm hung down instead of being raised. The hand perhaps grasped a bow. We may imagine the right arm hanging lightly by her side, with the hand open, a perfectly natural attitude if we suppose the goddess to have

just launched an arrow from the string and to be following its flight with her eyes. The style refers the statue to the beginning of the fourth century B.C. The supposition that the original of this statue was the temple-image of Artemis Laphria executed for Messene by Damophon is no longer tenable, now that the excavations carried on in the temple of Artemis Despoina, at Lycosura, have yielded us some definite information as to the period in which Damophon flourished. We now know that this artist lived in the second or first century B.C., not, as was once supposed, in the fourth. The type of the ancient head now attached to this statue points to a somewhat later period than that to which we must ascribe the original of the body. The abundant hair is arranged with inimitable grace. The two holes bored above the fillet can hardly have served for any other purpose than the attachment of a crescent moon in metal; and this would identify the head as that of Selene.

Visconti, Museo Pio-Clem., I, 29. *Pistolesi*, V, 62. *Clarac*, IV, Pl. 564, No. 1207, Pl. 569, No. 1213. *Braun*, Vorschule, I, 54. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 135, Fig. 142. Comp. Jahrbuch des Arch. Inst., IV (1889), Archäol. Anzeiger. p. 10. Athenische Mittheilungen, XIV (1889), p. 134. *Furtwaengler*, Masterpieces of Greek Sculpture, p. 104, note 4. On the excavation at Lycosura, see *Cavvadias*, Fouilles de Lykosoura, Athènes, 1893; Athen. Mittheilungen, XVIII (1893), p. 219.

38 (93). **Gorgon,** comp. No. 11.

39 (94). **Statue of a Woman.**

Found at Tivoli, and formerly in the Quirinal Garden. The right arm with the ears of corn, the left arm and the end of the robe it supports, nearly the entire right foot, parts of the left foot, and the plinth are restorations.

It is doubtful whether the interesting head is antique and properly belongs to this statue. It recalls the portrait of Julia, daughter of Augustus, as represented on coins of inferior workmanship, and also bears an extraordinary resemblance to the head of Augustus himself. The malign expression on the beautiful face is perfectly appropriate to Julia.

De Cavalleriis, Antiquæ statuæ urbis Romæ, T. 42. *Nibby*, Museo Chiaramonti, II, 8. *Penna*, Viaggio pittorico della Villa Adriana, III, 26. *Pistolesi*, IV, 27. *Clarac*, III, Pl. 432, No. 783. *Braun*, Vorschule, T. 32. Comp. Arch. Zeitung, XXI (1863), p. 30. *Bernoulli*, Römische Ikonographie, II, 1, p. 129.

40 (97a). **Bust of Mark Antony the Triumvir** (?).

Found in the third decade of this century at Tor Sapienza, outside the Porta Maggiore, along with the bust known as Lepidus (No. 46). A bust of Octavianus, now said to be in the Palazzo Casali, is reported to have been found at the same time and place.

The coins on which Mark Antony's portrait appears are all so carelessly executed that they are of little use in identifying a sculptured representation of the triumvir. It is all the more significant that comparatively the best of these coins, *viz.* those issued in gold and silver by Gnæus Domitius Ahenobarbus, exhibit a profile corresponding with this bust in all essential points. The latter, moreover, harmonizes admirably with the historical character of Mark Antony. The well-moulded brow betokens intellectual eminence, while the shape of the mouth indicates frivolity and the luxurious lines of the chin a strongly developed sensuality. The poor restoration of the nose and of the brows unfortunately detracts from the effect of the admirable original workmanship.

Pistolesi, IV, 28. *Bernoulli*, Römische Ikonographie, I, p. 207, Fig. 30. The only portrait in the Palazzo Casali dating from the close of the Republic or the beginning of the Empire is that of an elderly man and is usually named Cæsar. Bull. dell' Inst., 1864, p. 8. Arch. Zeitung, 1864, p. 156*. Comp. *Bernoulli*, loc. cit., I, p. 158, No. 18, pp. 175 et seq.

41-45 (97, 99, 101, 103, 105). Small **Statues of Athletes,** of mediocre workmanship.

No. 97 has a modern plaster head. The lowered right hand seems to have held a strigil (comp. No. 31) or some other implement used in the palæstra. — No. 99 (head ancient, but freely worked over and not unquestionably belonging to the statue) and No. 103 (with modern plaster head) both represent a youth dropping oil from a flask

in his raised right hand into his left hand and seem to be diminished copies of a type best illustrated by a statue in the Dresden Museum. This type is probably connected with an earlier figure of a similar subject created by Attic art towards the close of the fifth century B.C. — The type of No. 101 (head original, but bent a little too far back when replaced by the restorer) reveals a close kinship with the Doryphoros of Polycleitos (No. 58) and was undoubtedly created in the circle of this master. In the excavations at Olympia a base has been found which bore a statue of the athlete Pythocles, by Polycleitos. The marks left on it by the statue agree with the attitude of the figure before us; and it has therefore been surmized that the latter is a copy of this work of Polycleitos. A replica, in which the left arm is preserved, shows that the left hand held an anointing flask; the right hand, perhaps, held a tænia. — The foundation for the restoration of No. 105 (original head) was afforded by a gem, on which, however, the action is not expressed with perfect distinctness. We can see that the right arm, with the strigil, was held across the body, towards the left; but it is not clear whether it was his left wrist or his left thigh that he was scraping with the instrument. In the latter case, we must assume that, while the right hand held the handle of the strigil, the left hand grasped the blade in order to make the process more effectual.

No. 97: *Furtwaengler*, Masterpieces of Greek Sculpture, p. 302, note 3. — Nos. 99 and 103: Ibid., p. 260, note 3. — No. 101: Ibid., p. 264, Fig. III. — No. 105: Ibid., p. 262, note 1. *Clarac*, Pl. 871, No. 2183; Röm. Mitth., VII (1892), pp. 92 et seq.

46 (106). **Bust of Marcus Æmilius Lepidus, the Triumvir (?).**

Found along with No. 40. Front of the nose restored.

The identification of this bust rests almost entirely upon the belief that it was discovered along with one of Octavianus and with No. 40, the conjectured bust of Mark Antony. The coins of Lepidus offer no evidence either for or against, as they are much too carelessly executed to

convey any distinct idea of the countenance of this triumvir. The significance which has been attached to the discovery of the three busts together, is much weakened by the fact that the supposed bust of Lepidus seems from its dry though careful style to be the work of an inferior artist to the sculptor of No. 40. The head and face here shown are those of a man distinguished neither for character nor intelligence; and though that description fits Lepidus well enough, it also fits the great mass of average human beings.

Pistolesi, IV, 9. *Bernoulli*, Römische Ikonographie, I, p. 222, Fig. 32.

47 (109). **Colossal Statue of the Nile.**

This was found, apparently under Leo X. (1513-1522), near the church of S. Maria sopra Minerva, and was placed by this pope in the garden of the Belvedere (Jahrbuch des Arch. Inst., V, 1890, p. 24). Its companion-piece, the Tiber, now in the Louvre (*Fröhner*, Notice de la sculpture antique du Louvre, No. 449), had previously been found in the same place under Julius II. (January, 1512) and forthwith placed in the Vatican (Archivio della reale società di storia patria, IX, 1866, pp. 534, 535). Both statues seem to have formed part of the decoration of the temple of Isis that stood in this district. The Nile was restored under Clement XIV. by Gaspare Sibilla. Apart from unimportant patchings, the following portions are restored: the fingers of the right hand, the ears of corn in that hand (the previous existence of which was proved by the stumps on the left calf), the toes, the upper part of nearly all the children, and in some cases still more. As these restorations are easily recognizable from the different quality of the marble and the peculiar treatment of the surface, it is unnecessary to mention them in greater detail.

The Nile shows the flowing hair and beard and the wistful expression usually assigned by Greek artists to water-gods, but there is also an air of benevolent mildness, appropriate to the boon-conferring stream. The left elbow rests upon a sphinx, the symbol of Egypt. The wreath of lotus-flowers, reeds, and ears of wheat, the sheaf of corn in the right hand, and the horn filled with flowers and fruits in the left hand, all refer to the fertility bestow-

ed by the Nile on the valley through which it flows. The pyramidal object projecting from the cornucopia, of frequent occurrence in sculptures of sacrificial offerings, apparently represents a cake or a cheese. The manner in which the water wells forth near the small end of the horn, beneath the robe, is perhaps a reference to the mystery veiling the sources of the Nile. The boys typify the cubits which the river rises at the inundation, and their number (sixteen) indicates the maximum rise by which the largest portion of the country is inundated and so fertilized. At the feet of the god three boys are grouped round a crocodile and by his left knee two others beside an ichneumon. The latter appears to be crawling, obviously bent on war, towards its natural enemy, the crocodile. The gradual rise of the stream is typified by four boys climbing up on the right leg and arm of the god, a fifth standing on his right thigh, and two more who have attained the culminating height, one sitting on the god's right shoulder, the other standing in the cornucopia. Sibilla's restoration of the child projecting from the cornucopia is open to doubt. Perhaps this boy expressed by look and gesture his delight at reaching the desired eminence. The arrangement of the children seems to have been most carefully calculated. They are grouped most closely together beside the right arm and at the feet of the god, where empty space was most abundant, and where the addition of accessories would least interfere with the effect of the main figure; beside the legs and trunk, on the other hand, they are more scattered. By this disposition the massive figure of the god is thrown into most effective contrast with the smaller figures of the children, and his tranquil majesty with the lively motion around him.

The reliefs on the base illustrate life in the river and on its banks. Here we see fights between crocodiles and hippopotami; a fight between a crocodile and an ichneumon; waterfowl, in which some recognize the trochilus, believed by the ancients to befriend the crocodile by re-

moving the leeches that fastened on its jaws; boats rowed by deformed pygmies, who are threatened by crocodiles or hippopotami; and browsing oxen. The flora of the Nile is represented by reeds and lotus-plants.

The association of the Nile and the Tiber in the precincts of the Roman temple of Isis indicates, on the one hand, the source of the cult of Isis, and on the other, the new home which that cult found in Latium. The statue of the Tiber is markedly inferior to that of the Nile, both in poetic conception and in composition; even the decoration on its base is bald and prosaic beside that of the companion-piece. This contrast seems to prove that the two statues were created at different periods. The Nile, in fact, seems to be the product of an older and more richly endowed art, which can only be that which flourished under the Ptolemies at Alexandria. When the temple of Isis came to require decoration, the Alexandrian original was reproduced, and the copy received as its companion a Tiber prepared by some Græco-Roman artist.

Visconti, Museo Pio-Clem., I, 37 (comp. Opere varie, IV, p. 420, No. 264). *Baumeister*, Denkmäler des kl. Alterthums, II, p. 1028, Fig. 1244. *Brunn und Bruckmann*, Denkmäler griech. u. röm. Sculptur, No. 196. *Birt*, De Amorum in arte antiqua simulacris (Marpurgi, 1892), T. III, pp. XXI, XXXVII. Other authorities, see *Friederichs-Wolters*, Bausteine, No. 1543, to which Welcker's Zeitschrift, pp. 322-329, must be added. Comp. *Helbig*, Untersuchungen über die campanische Wandmalerei, p. 29.

48 (110). **Gorgon,** a modern plaster-cast. Comp. No. 11.

49 (111). So-called **Statue of Julia,** daughter of Titus.

Found along with the statue of Titus (No. 10). The right forearm and the left hand with the ears of corn are modern.

The only reason for the general acceptance of this work as a statue of Julia is the fact that it was found in the same place as that of her father Titus (No. 10). The difference of scale proves, however, that the two statues did not form a pair. Moreover, the profile and the arrangement of the hair differ materially from the portraits of Julia on coins.

Nibby, Museo Chiaramonti, II, 35. *Pistolesi*, IV, 28. Comp. *Braun*, Ruinen und Museen, p. 251, No. 16. *Bernoulli*, Röm. Ikon., II, 2, T. XV, pp. 45, 46.

50 (112). Colossal Head of Hera.

Formerly in the Palazzo Pentini, and brought to the Vatican in 1838. Parts of the diadem, the nose, ends of the locks of hair, upper lip, most of the under lip, the neck, and the bust are restorations.

This head probably belonged to a colossal statue, as it is most effective when viewed from below and from a distance. In tracing the development of the Hera-ideal, it is important to notice that while in the course of time the goddess loses some of her severity and majesty, the size of the diadem grows larger and larger, as though art sought to compensate the loss of dignity in the form of the goddess by the imposing character of her adornment. The present head belongs to one of the latest stages in this development. In contrast to the lofty mildness of the Juno Ludovisi (No. 872), it exhibits a gracious and amiable beauty, which in the lower part of the face, especially the small mouth, assumes an almost individual character. On the other hand the diadem is loftier than in any other known representation of the goddess. The fine oval of the delicate face is thrown into the most expressive contrast by the large ornamental headdress.

Overbeck, Kunstmythologie, III, p. 97, No. 17; Atlas, IX, 13. Comp. *Kekulé*, Hebe, pp. 70-72. *Friederichs-Wolters*, Bausteine, No. 1516. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 2121.

51 (114). Statue of Pallas.

Found near the church of S. Maria sopra Minerva (*Bartoli*, in *Fea*, Miscellanea, I, p. CCLIV, No. 112) and successively in the possession of the Giustiniani and Prince Lucien Bonaparte, from the latter of whom it was purchased by Pius VII. for the Vatican Museum. The sphinx on the helmet (the forefeet excepted), the lower half of the right forearm and nearly all the spear, parts of the fingers on the left hand, and the head of the serpent have been restored. The entire surface has suffered from extensive reworking, and portions of the robe have been retouched.

The refined face clearly indicates that the sculptor who invented this type meant to depict Pallas mainly as the representative of Intelligence. Both the conception and the style seem to refer this statue to an Attic original of the end of the 5th on the beginning of the 4th cent. B.C. This supposition is supported by the fact that a draped figure of Pallas is represented in relief on an Attic record of a treaty concluded in 375-374 B.C. between the Athenians and the Cercyrians (Fig. 3). The left hand of



Fig. 3.

the statue lightly touches the hem of the robe, but it may be doubted whether in this the original has been faithfully followed. In the relief the goddess stretches her hand down and seems to rest her fingers upon the rim of a shield that was merely painted and not carved. In any case the artificial treatment of the folds of the robe of the statue reveals the taste of a later period. A temple of Minerva once rose on the spot where the statue was

found, and it has been supposed that the latter stood in the cella as the object of worship. The attempt to connect this type with Euphranor, an artist who flourished about 375-330 B.C., lacks a satisfactory basis.

Galleria Giustiniana, I, 3. *Nibby*, Museo Chiaramonti, II, 4. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 19, 205. *Conze*, Heroen- und Göttergestalten, T. 28. *Brunn und Bruckmann*, Denkmäler griechischer und römischer Sculptur, No. 200. Comp. *Friederichs-Wolters*, Bausteine, No. 1436. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 702. *Furtwaengler*, Masterpieces, pp. 359-363, Fig. 157. For the Attic relief, see Arch. Zeitung, XXXV (1877), T. 15, p. 170, No. 101. Bull. de correspondance hellénique, II (1878), Pl. XII, pp. 560 et seq. Comp. *Studniczka*, Vermuthungen zur griech. Kunstgeschichte, p. 10.

52 (115). **Portrait-Head of a Roman.**

The point of the nose, part of the back of the head, and the bust are modern.

This head also, both from its facial type and its artistic character, appears to represent a Roman of the transition-period between the Republic and the Empire. It exhibits a certain resemblance to the portrait (shown on some very rare gold coins) of Gnæus Domitius Ahenobarbus, who defeated Domitius Calvinus at Brundusium in 42 B.C. and abandoned Mark Antony for Octavian shortly before the battle of Actium.

Bernoulli, Römische Ikonographie, I, T. 20, p. 200.

53 (117). **Statue of Claudius.**

Formerly in the Palazzo Ruspoli. The right forearm and the scroll are modern. The head, though not in one piece with the body, seems to belong to it.

In contrast to the bust No. 7 (18), this statue so accentuates the ludicrous peculiarities of Claudius, his awkward movement, and the stupid expression of his face, that we are led to suspect it of being a deliberate caricature. If the statue were executed after the death of Claudius, this style of representation need cause no surprise. For Nero, though he honoured his predecessor by apotheosis, took peculiar pleasure in hearing the newmade god contemned and dragged through the mud. We

have only to recall the Ludus de morte Claudii, written by Seneca, who stood in the best relations with Nero during the first few years of his reign.

Nibby, Museo Chiaramonti, II, 31. *Bernoulli*, Römische Ikonographie, II, 1, p. 332, No. 4.

54 (118). **Head of a Dacian,** probably dating from the reign of Trajan.

The nose, parts of the hair, and the bust are restored.

Nibby, Museo Chiaramonti, II, 47.

55 (120). **Satyr Resting.**

Formerly in the Palazzo Ruspoli. The nose, right forearm and pedum (except the upper end next the arm), two fingers on the left hand, various parts of the panther-skin, the left foot, the great toe of the right foot, and the upper part of the stem are restorations.

This statue is a copy of a figure of the second Attic school, probably by Praxiteles. But while the original seems to have held a flute in the right hand, the figure before us holds a pedum. Details as to this type, see under No. 525.

Pistolesi, IV, 31. Comp. *Braun*, Ruinen und Museen, p. 249, No. 15. Ann. dell' Inst., 1877, p. 218, note 1. *Furtwaengler*, Masterpieces, p. 329.

56 (123). **Nude Statue,** with the head of Lucius Verus.

Freely retouched. Both arms, the Victoria, the lower part of both legs, and the plinth are modern.

The antique head of Lucius Verus (d. 169 A.D.), placed upon this statue, does not properly belong to it. This head, especially the hair and beard, which are executed with the drill, are examples of the careful but restless workmanship of that date.

Nibby, Museo Chiaramonti, II, 40. *Pistolesi*, IV, 31. *Clarac*, V, Pl. 958, No. 2461. *Baumeister*, Denkmäler des klassischen Alterthums, III, p. 2011, Fig. 2165. Comp. *Bernoulli*, Röm. Ikon., II, 2. p. 208, No. 1, p. 217.

57 (124). **Bust of the Emperor Philippus Arabs** (244-249 A.D.).

The point of the nose is restored.

This animated head affords a striking proof that at a period when other branches of the plastic art were at a very low ebb, portraiture was still flourishing (comp. Nos. 226, 309, 567). Note especially the fidelity to nature with which the slight cast in the eye is represented.

Guattani, Monumenti antichi inediti, anno 1784, Luglio, T. II, p. 60. *Pistolesi*, IV. 29.

58 (126). **Doryphoros,** after Polycleitos.

The nose, left forearm, most of the right arm, parts of both legs, the right toes, lower part of the stem, and the right side of the plinth are modern.

This statue represents a thickset youth, with the weight of his body resting on his right leg, at the precise moment of arresting his steps and coming to a standstill. The natural supposition that the left hand held a spear resting on the shoulder and that the right hand hung empty by his side, is rendered probable from a figure in this attitude and otherwise closely corresponding to the statue, carved on a gem in the Berlin Museum (Fig. 4). If this be in truth the original conception, it seems beyond doubt that the statue in the Vatican and its replicas are copies of the Doryphoros (spear-bearer) of Polycleitos, a work in bronze that enjoyed great fame in antiquity.

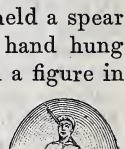


Fig. 4.

The statue before us displays all the peculiarities that are traditionally ascribed to that master's style. Polycleitos is said to have designed his figures more massive and broad than elegant and slender, and Lysippos is reported to have presented in this particular a marked contrast to his great predecessor. Such a contrast is at once apparent when we compare this Doryphoros with the Apoxyomenos (No. 31). Another report mentions it as a peculiarity of figures by Polycleitos, that the weight of the body rested on one leg, by which it is apparently to be understood that Polycleitos found out the method of giving the human figure a firm stand with the least expenditure of strength. This peculiarity also appears in the figure before us.

Quintilian (Inst., v, 12, 21) says of the Doryphoros that he appears ready either for war or for the exercises in the palæstra; and the remark applies admirably to the Vatican statue. Finally no detailed proof is necessary that this statue had a bronze original (comp. No. 32). Polycleitos intended his Doryphoros to be a pattern of the proportions that, in his view, should be observed in treating the human figure, and thus his statue was known among the ancients as the Canon of Polycleitos. Like most of the types due to this master, the Doryphoros displays careful finish in the forms, accompanied by but an insignificant intellectual content.

Pistolesi, IV, 30, 2. *Clarac*, V, Pl. 862, No. 2195. Comp. Ann. dell' Inst., 1878, pp. 5-10. *Overbeck*, Geschichte der griechischen Plastik, I⁴, pp. 511-513, 526-527, notes 14-18. *Friederichs-Wolters*, Bausteine, No. 503-507. Abhandlungen des arch.-epigr. Seminars of Vienna, VIII (1890), p. 42. *Loewy*, Lysipp und seine Stellung in der griechischen Plastik, pp. 5-7, 23, 24. *Collignon*, Histoire de la sculpture grecque, I, pp. 488-496. *Furtwaengler*, Masterpieces, pp. 226-231.

59 (127). **Head of a Parthian**, probably of the time of Trajan.

Found in Trajan's Forum. Parts of the cap and beard, both ears, and the bust are modern.

Pistolesi, IV, 29.

60 (129). **Statue in Armour,** with the head of Domitian.

Formerly in the Palazzo Giustiniani. The nose, chin, both arms (and the globe), the legs, stem, and plinth are restorations.

The head of Domitian is let into the body, but it is probably the original, as it harmonizes with the body both in material and workmanship.

Galleria Giustiniana, I, 98. *De Rossi*, Raccolta di statue, T. 89. *Nibby*, Museo Chiaramonti, II, 36. *Clarac*, V, Pl. 974, No. 2502. *Bernoulli*, Röm. Ikon., II, 2, T. XIX, p. 55, No. 1. Comp. *Winckelmann*, Geschichte der Kunst, XI, 3, § 21, and *Meyer-Schulze's* comments on the passage. Bonner Studien (Berlin, 1890), p. 15.

61 (132). **Hermes.**

Formerly in the garden of the Quirinal. The little finger and ring-finger of the right hand, the left forearm, the front part of the left upper arm, the caduceus, and the toes are restorations.

The restoration of this statue as Hermes, which was carried out under Pius VII. on the suggestion of Canova, seems correct; for youthful figures resembling this statue in attitude and clothing, and identified as Hermes by the petasos and the serpent-staff, occur on some carved gems (Fig. 5). The head, which is antique (nose restored) but does not belong to the statue, reproduces the type of Hermes discussed below under No. 145. It was discovered near the Colosseum in the reign of Pius VII., and placed on this statue, which had previously borne a head of Hadrian.



Fig. 5.

Visconti e Guattani, Museo Chiaramonti, T. 22. *Pistolesi*, IV, 30. *Clarac*, IV, Pl. 663, No. 1535. The statue in its former condition seems to be represented in *De Cavalleriis*, Antiquæ statuæ urbis Romæ, T. 41. As to the head, see *Amelung*, Florentiner Antiken, p. 37.

Museo Chiaramonti.

Our examination begins with Section I, adjacent to the Galleria Lapidaria.

Section I.

To the left, 62 (13). **Winter.**

The restorations include the head, neck, right shoulder, parts of the left hand and right foot, lower part of the pine-branch, and various portions of the Cupids.

Winter is here personified by a recumbent female form. The ample, many-folded garment in which she is enveloped indicates the cold of the season; the Cupids playing with ducks and the tortoise symbolize the winter-rains.

Clarac, III, Pl. 448, No. 822. Museo Chiaramonti, III, 7. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 75, 966. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 703, Fig. 761. *Birt*, De Amorum in arte antiqua simulacris (Marpurgi, 1892), T. IV, p. XXVII. Comp. Ann. dell' Inst., 1852, p. 229.

To the right, 63 (6). **Autumn.**

The head, neck, both shoulders, left arm, most of the right breast and the adjacent part of the robe, right hand with the grapes (traces of which were apparent), most of the vine in the left hand, and many portions of the Cupids are modern.

The figure is less heavily clad than its companion-piece (No. 62). The bunch of grapes and the vine in the hands, and the activity of the surrounding Cupids symbolize the autumnal vintage.

Clarac, III, Pl. 447, No. 821. Museo Chiaramonti, III, 6.

Section III.

To the left, 64 (55). **Statuette of Hebe (?).**

In Pentelic marble. The plinth is modern.

This torso, so fresh in execution, should perhaps be restored so as to present a girl pouring some liquid from a pitcher, held in her uplifted right hand, into a cup, held in her outstretched left hand. The girlish figure and the treatment are appropriate to Hebe, the cupbearer of the gods; while the Doric chiton, open on one side, seems to have been typical of Hebe in the freer style of art.

Kekulé, Hebe, T. III, 1, p. 51.

To the right, 65 (28). **Head of an Amazon.**

Half of the nose is modern.

This head belonged to a copy of the Amazon of Polycleitos. It is important for the restoration of the statue representing the same original (comp. No. 32), as the thumb touching the crown of the head has been preserved.

Jahrbuch des Arch. Instituts (1886), p. 16 L.

Section V.

To the right, 66 (79). **Fragment of a Group, Scylla.**

The hand of Scylla and the head of a companion of Ulysses, whom she has grasped, now alone remain. The conception and style imply a Hellenistic original.

Arch. Zeitung, XXIV (1866), T. 208, Nos. 1, 2, pp. 154-159, XXVIII (1870), p. 57.

Section VII.

To the left, below, 67 (166). **Head of a Youth with fillet.**

Freely worked over. The front of the nose and the lips are restorations.

This head is a copy of a Greek bronze original, dating from the transition period between the archaic and the freer style of art; and reveals a close relationship to the Charioteer, No. 597.

Bull. della commissione archeologica communale di Roma, XVI (1888), T. XV, XVI, 3, 4, p. 357.

To the left, 68 (165). **Head of a Barbarian Woman,** perhaps a German.

The nose, parts of the hair, and the bust are modern. The surface is injured by reckless reworking.

Comp. *Lützow's* Zeitschrift für bildende Kunst, VII (1872), pp. 331, 332, and the accompanying plate. *Baumeister*, Denkm. d. kl. Alterthums, I, p. 252, Fig. 234. *Friederichs-Wolters*, Bausteine, No. 1565. Revue archéol., 3, série XIII (1889), p. 193.

To the right, below, 69 (139). **Head of an Ephebos.**

The nose, right side of the head, parts of the fillet, and the bust are modern.

This type, well-known from several replicas, is obviously derived from that of Polycleitos (comp. No. 58). The fillet round the head proclaims the youth a victor in athletic contests, and the swollen ears indicate that he was a boxer. Two theories as to the meaning of this type deserve consideration. One is based upon Pliny's statement (Nat. Hist., 34, 16) that all victors at Olympia were honoured with statues, which, however, were portrait-statues only in the case of victors in three competitions. It has therefore been justly concluded that the statues of those who had conquered only once or twice represented some ideal type of common applicability, while it has been farther suggested that the Peloponnesian sculptors adopted for this purpose a type derived from the work of Polycleitos, as represented in the replica in the Vatican and elsewhere. According to this theory, all these replicas are Roman copies of heads of such ideal statues of victors. Another scholar propounds the different view that this statue is a type of Heracles, conditioned by the rules of Polycleitos, a view that is endorsed by the fact that Heracles was in fact frequently represented with the victor's fillet and swollen ears (comp. Nos. 113, 242, 470).

Brunn und Bruckmann, Denkmäler, No. 338. Bull. dell' Instit., 1867, p. 35. Römische Mitteilungen, IV (1889), p. 215. *Furtwaengler*, Masterpieces, p. 234, note 1.

To the right, above, 70 (135). **Head of a Roman,** with the toga covering the back of the head.

The neck and bust are modern.

The vigorous execution of this highly characteristic head refers it to the end of the Republic or the beginning of the Empire.

To the right, below, 71 (144). **Bust of a Bearded Hero.**

Formerly in the possession of Pacetti, the sculptor. The point of the nose, the left ear, and the hair surrounding the latter are restorations.

This fine head shows a curious blending of majesty and effeminacy. It was formerly assumed that the mass of hair rising above the forehead covered the small horns with which ancient art sometimes furnished Dionysos; and it was accordingly supposed that the head represented this god. But it would have been strange indeed, if the typical characteristic had been concealed in this manner. The older identification has, thus, been rejected by recent authorities, who see in the work the head of some hero, who cannot be more closely identified at present. The attempt to ascribe the original to Pheidias or some closely related artist of about 450-440 B.C. is contradicted by the individual expression, by the softness of the flesh-modelling, and by the restless disposition of the beard. The writer cannot date the creation of the type earlier than the beginning of the fourth century B.C.

Visconti e Guattani, Museo Chiaramonti, T. 33. *Furtwaengler*, Masterpieces, p. 64, Fig. 19. Comp. *Amelung*, Florentiner Antiken, p. 17.

To the right, below, 72 (145). **Youth's Head with fillet.**

The nose, parts of the hair, and the bust are modern.

A youthful head in Parian marble was found in 1885, during excavations carried on by the Greek Archæological Society in the cella of a temple near the Lesser Propylæa at Eleusis, at the same time with several votive offerings provided with inscriptions and dedicated to the infernal deities of Eleusis. The suggestion that this head belonged to a statue, by Praxiteles, of the Eleusinian infernal deity Eubuleus or Eubulos has recently been decisively refuted, and it has been demonstrated almost

beyond a doubt that the head represents Triptolemos. The type indeed shows a strong affinity with the art of Praxiteles, and may have originated either with him or a closely related artist. This so-called type of Triptolemos was adapted in Italy, under various modifications, for the personification of native religious ideas, as, *e.g.*, to represent Vertumnus, Bonus Eventus, or various genii; and the head in the Vatican belongs to this class of representations derived from the Attic original. The manner in which the brows are indicated has no analogy in the Hellenic ideal type and is apparently an addition due to the Italic sculptor.

Visconti e Guattani, Museo Chiaramonti, T. 10. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 11, 19. Comp. *Overbeck*, Kunstmythologie, IV, Apollo, p. 118. For the Eleusinian head, see Antike Denkmäler, published by the Arch. Institut, I (1888), T. 34. Comp. Revue archéologique, 3, série XI (1888), p. 65. Hermes, XXV (1890), p. 14, remarks. Athenische Mittheilungen, XVI (1891), pp. 19 et seq. *Von Duhn*, Verzeichnis der Abgüsse zu Heidelberg, p. 57, No. 247 R. *Furtwaengler*, Masterpieces, pp. 330-334 (where the identification with Eubuleus is defended).

Section VIII.

To the right, 73 (176). **Daughter of Niobe.**

Found near Tivoli, and formerly in the garden of the Quirinal.

The maiden is represented fleeing towards the right, where we must suppose her mother stood as the centre of the original group. The right hand was raised above the right shoulder to secure the fluttering mantle, while the left hand was stretched in alarm to the side, with the palm turned towards the beholder. This figure is one of the most beautiful draped statues in Rome, and undoubtedly represents the original much more faithfully than the corresponding figure at Florence, which is of lower stature and less massive forms. In the Florentine example the lower part of the chiton is occupied by a series of small creases, which produce a restless and disturbing effect, whereas the large simple folds of the

Vatican statue permit the movement and form of the maiden to appear throughout with admirable clearness. The sculptor has expressed with masterly skill the character of the robe as a distinct covering, even where it lies close to the body. The folds at no point cut into the flesh, but on the contrary seem to follow all its lines and curves. The delicate handling in this particular may be appreciated by comparison with the adjoining statue of a Muse, in which the folds frequently seem to penetrate the flesh.

Stark, Niobe, T. 12, p. 265. Gazette archéologique, III, Pl. 27, p. 140, note 2, pp. 171, 172. *Overbeck*, Geschichte der griechischen Plastik, II[4], p. 87, Fig. 164, p. 88. *Murray*, History of Greek Sculpture, II, Pl. 28, p. 314. *Baumeister*, Denkmäler des kl. Alterthums, III, p. 1674, Fig. 1745. *Brunn und Bruckmann*, Denkmäler, No. 313. Comp. *Friederichs-Wolters*, Bausteine, No. 1261. *Furtwaengler*, Masterpieces, p. 394 (where it is asserted that the treatment of the folds shows the influence of Hellenistic taste).

To the left, 74 (179). **Sarcophagus**, with the story of Alcestis.

Found at Ostia. The inscription informs us that the sarcophagus was ordered by Caius Junius Euhodus, Magister Quinquennalis in the 21st lustrum of the carpenters' guild (Collegium) at Ostia, for himself and his wife Metilia Acte, priestess of the Mater Magna in the colony of Ostia.

As the twenty-first lustrum of the Collegium of which Euhodus was Magister fell in the first decade of the reign of Marcus Aurelius, this sarcophagus must have been executed between 160 and 170 A.D. Admetos is represented with the portrait-head of Euhodus, Alcestis with that of Acte his wife. The hair in both cases is dressed in a manner customary in the time of the Antonines. In the central scene Alcestis is represented on her death-bed, stretching out her hand in a last farewell to her husband Admetos, who approaches her weeping. In front of the couch are a boy and a girl, weeping for their dying mother. Immediately behind Admetos stands the children's tutor, and behind him is Apollo, patron-god of the family, on the point of quitting the dwelling,

as he may not remain under the same roof with a corpse. At the extreme left are the mourning retainers of Admetos, among whom a huntsman may be identified by the spear in his left hand and by the dog which he holds in a leash. On the right side two distinct episodes of the story are united in a somewhat unintelligible manner. The infernal deities, Hades and Persephone, appear at the end of the relief to the right. The former is making a gesture with his hand which can only refer to the permission granted to Alcestis to return to earth, while the following scene represents Heracles already conducting the rescued queen back to her husband. Beneath the hands of the two last-named figures we see the entrance to the underworld, with the three-headed Cerberus within. The three female figures in the background (one holding a roll of destiny) are the Moiræ or Fates.

Gerhard, Antike Bildwerke, T. 28; Prodromus, p. 273. *Millin*, Gal. myth., Pl. 154, No. 559, 560. *Guigniaut*, Rel. de l'ant., Pl. 228, Nos. 771-773. Museo Chiaramonti, III, 10. For the left side of the relief: Arch. Zeitung XXI (1863), T. 179, 3. For the figure of Apollo: *Overbeck*, Kunstmythologie, IV, p. 296, No. 1; Atlas, XXII, 20. Comp. Bull. dell' Inst., 1849, pp. 101-105. Arch. Zeitung, XXI (1863), pp. 106 et seq. Gazette archéologique, I (1875), pp. 105 et seq. *Dissel*, Der Mythus von Admetos und Alkestis (Brandenburg an der Havel, 1882), pp. 11 et seq. Römische Mittheilungen, VIII (1893) pp. 175-179. Corpus inscrip. lat., XIV, 371.

Section IX.

To the left, 75 (229). **Double Herma,** uniting in a remarkable manner an archaic and a free type of Silenus.

Museo Chiaramonti, III, 9. *Pistolesi*, IV, 55. Comp. Ann. dell' Inst., 1877, p. 199, note 1, p. 234.

Section X.

To the left, 76 (244). **Colossal Head of a Water-God.**
Found in Hadrian's Tiburtine Villa.

This head, though treated as a decoration, produces

an imposing effect. From the open mouth it may be concluded to have served as the water-spout of a fountain.

Penna, Viaggio pittorico della Villa Adriana, III, 48.

To the right, 77 (241). **Goddess nursing a Child.**

The right shoulder and arm are modern, but the hand is antique.

This statue is usually described as Hera suckling Heracles or Ares. The features, however, are of a milder cast than occurs even in the latest types of this goddess (comp. No. 50), and express a maternal feeling such as is found in the case of Demeter, but never in that of Hera. The recently suggested identification with Rhea suckling the infant Zeus is opposed to the tradition that Rhea gave her son to be nursed by the she-goat Amalthea. It is more probable that the statue represents some beneficent goddess given to the care of children, such as the Greek Gē Curotrophos or the Prænestine Fortuna Primigenia.

Winckelmann, Monumenti antichi inediti, I, T. 14, p. 14. *Visconti*, Museo Pio-Clem., I, 4. *Overbeck*, Kunstmythologie, II, p. 332, No. 16; Atlas, IV, 11. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 650, Fig. 720. Comp. *Gerhard*, Prodromus, p. 48. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 2113. For the Prænestine Fortuna Primigenia: *Garrucci*, Dissertazioni archeologiche, Tab. XII, 1, p. 152.

Section XI.

To the right, below, 78 (263). **Portrait-Bust of a Woman.**

The point of the nose, the ears, the bunch of hair over the brow, and the back-hair are restorations.

The manner in which the hair of this exceedingly animated bust is arranged (the knot over the brow being specially characteristic) seems to refer it to the beginning of the Empire. The most prominent qualities of the subject of the bust appear to have been a tendency to worry and a love of gossip. The mouth in particular has a very individual character.

Brunn und Arndt, Griechische und römische Porträts, Nos. 177, 178. For the style of hair-dressing, comp. *Ovid*, Ars amandi, III,

139, and Monumenti antichi pubbl. per cura della reale Accademia de' Lincei, I (1891), p. 575, note 5.

Section XII.

To the right, 79 (295). **Torso of Hermes.**

This has belonged to a somewhat commonplace, though not wholly unskilful, copy of the well-known group by Praxiteles, in which Hermes holds the infant Dionysos on his arm (discovered near its base at Olympia on May 8th, 1877).

Section XIII.

Let into the wall on the right, 80 (300). **Fragment of a Shield,** with a relief of a battle between the Greeks and the Amazons.

This is part of a marble copy of the Pheidian Athena Parthenos, whose shield bore a similar decoration. Comp. No. 600.

Jahn, Aus der Alterthumswissenschaft, T. II, 2, p. 218. *Michaelis*, Der Parthenon, T. 15, No. 35, p. 284. Comp. Abhandlungen der phil.-hist. Classe der sächs. Gesellschaft der Wissenschaften, VIII (1883), pp. 600 et seq. *Furtwaengler*, Masterpieces, p. 48.

Section XIV.

To the left, 81 (356). Upper portion of a **Colossal Statue of a Captive Parthian.**

Formerly in the Villa Negroni. The nose and hands are restored.

The head is of white marble, the draped body of coloured Phrygian marble (paonazzetto).

Beschreibung der Stadt Rom, II, 2, p. 62, No. 354.

To the right, 82 (353). **Girl between two Cupids.**

Formerly in the Quirinal Garden. Portions of the right arm, of the right hand with the apples (perhaps indeed the entire hand and apples), the left forearm and arrow, and parts of the left shoulder, and of the left foot, including the toes, are restorations. The head may possibly belong to another statue.

The maiden is represented sitting by a brook, the

water of which is plastically reproduced. Two Cupids were placed beside her, of each of whom only a single foot remains; the bow and quiver lying beside the brook must have belonged to one of them. It is impossible to ascertain the original motive of the group, owing to the very imperfect preservation of the figures. It is even an open question whether it represents a mythological or a genre scene. In the latter case the group consisted simply of a maiden toying with Cupids on the banks of a brook. The decorative but elegant execution refers the work to the first century of the Empire.

Clarac, IV, Pl. 603, No. 1325. Ann. dell' Inst., 1879, Tav. d'agg. M 1, pp. 229-236. Comp. *Jahn's* Jahrbücher, 1881, pp. 231-234. *Hartwig*, Herakles mit dem Füllhorn (Leipzig, 1883), p. 721.

Section XV.

83 (360). **Attic Relief of the Three Graces,** above, to the right, let into the wall.

Found in 1769 near the Hospital of S. Giovanni in Laterano. Pentelic marble. The left lower corner of the relief, the nose of the figure to the right, and patches on the feet of the others have been restored.

In Athens the Graces had a shrine at the entrance to the Acropolis, which, after the erection of the Propylæa, was removed to some unascertained part of that building. The Vatican relief and another similar to it (formerly in the possession of the Giustiniani at Rome, now in the Grégoire-Stroganoff collection) are votive-reliefs, originally placed in the temple of the Graces and thence removed to Rome. The Vatican relief, which was found buried in the ground, was probably brought to Rome in antiquity, while the other (like many of the antiques belonging to the Giustiniani) was perhaps first transferred from Greece to Italy by the Venetians. The Attic origin is vouched for, not only by the Pentelic marble, but also by the fact that fragments of similar reliefs have been found on the Acropolis at Athens. The Graces are represented holding each other by the hands and advancing

in a dance not less dignified than graceful. That all the reliefs to which reference has been made above date from about the second quarter of the 5th cent. B.C., is indicated by the constrained expression of the movement, the thickset bodies, and the conventional arrangement of the hair, combined with a certain freedom in the handling of the drapery. The principles which prevailed in the treatment of reliefs at the zenith of art were not yet fully developed. In particular, the manner in which the forearms of the three figures are detached from the background finds no analogy in the best period. A relief at the entrance to the Acropolis, representing the draped Graces, was in Athens believed to be from the chisel of Socrates, son of Sophroniscos, who worked as a sculptor in his youth. Since the style of the reliefs as we know them harmonizes with that of the date of Socrates's youth, it has been supposed that one of the extant examples, or a lost one of similar character, was the work attributed to him. This supposition is supported by the fact that on the reverse of some Attic tetradrachmas and drachmas coined in Hellenistic times, the name of an official called Socrates appears beside three female figures corresponding to the group in the relief. It may easily be supposed that this later Socrates wished in this way to recall the fame of his great namesake.

Cavaceppi, Raccolta di antiche statue, III, 13. Arch. Zeitung, XXVII (1869), T. 22, 1, pp. 55 et seq. *Conze*, Heroen- und Göttergestalten, T. 87, 1. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 375, Fig. 411. Comp. Arch. Zeitung, XXV (1867), p. 11; XXVIII (1870), pp. 83 et seq. Mittheilungen des Arch. Instituts in Athen, III (1878), pp. 181 et seq.; V (1880), pp. 211-213. *Friederichs-Wolters*, Bausteine, No. 118. *Roscher*, Lexikon der griechischen und römischen Mythologie, I, p. 882. Bulletin de correspondance hellénique, XIII (1889), pp. 472-476. *Furtwaengler*, Masterpieces, pp. 20, 23, note 1, p. 29.

Above, to the right, 84 (363). **Archaic Head of a Woman,** from about the middle of the 5th cent. B.C., of great interest from its relationship to the sculptures of the temple of Zeus at Olympia.

The nose is restored.

Römische Mitteilungen, I (1886), T. XI, pp. 200-202; II (1887), p. 106, note.

Below, to the right, 85 (372 a). **Bœotian (Sepulchral ?) Relief.**

Brought among the spoils of war from Greece by the Venetians under Morosini in 1687, this relief passed first into the possession of Doge Marcantonio Giustiniani, thence to the palace of the Giustiniani at Rome, afterwards to the Camuccini Collection, and was finally added to the Vatican treasures under Pius VII. The nose of the rider is restored.

The Bœotian origin of this relief is proved by its material, a kind of limestone peculiar to Bœotia, and never known to have been used outside that region. The art of Bœotia in the 5th cent. B.C. had no independent course of its own, but followed Attic models more or less closely. Thus the present relief is based upon the Attic art of the Pheidian period. It recalls the frieze of the Parthenon, though it is in bolder relief and its style more free. We may note especially the admirable representation of the muscular tension of the hand holding the reins and the masterly skill with which the intense physical life inspiring the rider's body is indicated, even under his robe, by the expansion of his chest. The reins, originally bronze, were fastened in the hole in front of the rider's right hand. A fragment of garment below the horse's head proves that a second figure (probably another rider) originally stood here. This is indicated also by the manner in which the horse tosses his head and looks to one side. He seems to be attempting to overtake another horse, but is held back by his rider, as is apparent from the position of the latter's hand.

Nibby, Museo Chiaramonti, II, 45. Arch. Zeitung, XXI (1863), T. 170, 2, p. 12. Comp. Mittheilungen des Arch. Instituts in Athen, IV (1879), pp. 273, 274. Farther references are given in the latter publication (p. 273, note 1) and in *Friederichs-Wolters*, Bausteine, No. 1205. See also *Haussoulier*, Quomodo sepulcra Tanagræi decoraverint (Paris, 1884), p. 46.

Section XVI.

To the right, 86 (399). **Colossal Head of Tiberius.**

This was found in 1812 at Veii, along with the head of Augustus (No. 88), probably a companion-piece, and a statue of Tiberius (No. 87). For the discovery, see *Canina*, L'antica città di Veii, pp. 83 et seq.

This head, executed in a decorative style, and two statues in this gallery — one (No. 87: 400) also from Veii, the other (No. 93: 494) from Privernum (Piperno) — afford most interesting materials for the iconography of Tiberius. The statue from Privernum represents the emperor in comparative youth. The cautious and reserved character that distinguished Tiberius, especially during the first years of his reign, are here indicated by the thin lips, a little open and drawn down on the left side. The sculptures from Veii show him at a more mature age. The mouth of the colossal head still exhibits a somewhat pinched appearance, while the sculptor of the statue endeavoured to banish this peculiarity, and to give the emperor an expression of majestic satisfaction.

Bernoulli, Römische Ikonographie, II, I, p. 145, No. 5.

87 (400). **Statue of Tiberius,** with the Corona Civica or garland of oak-leaves.

Found at Veii. The right forearm and the inner side of the right upper arm are restorations; also the index and middle fingers of the left hand, most of the sword (part of the hilt is antique), the front of the right foot, the lower part of the throne, and nearly the entire plinth.

Comp. No. 86 (399).

Nibby, Museo Chiaramonti, II, 27. *Pistolesi*, IV, 44. *Bernoulli*, Römische Ikonographie, II, I, pp. 145-147, Fig. 19.

88 (401). **Colossal Head of Augustus.**

From Veii.

This head appears to be a pendant to No. 86 (399). It represents the emperor in early manhood and considerably idealized.

Bernoulli, Röm. Ikon., II, 1, p. 27, No. 8; p. 28, Fig. 3.

Section XVII.

To the right, below, 89 (420). **Herma of Hephæstos.**

Found in the Piazza di Spagna, during the excavations for the Column of the Immacolata. The front of the nose, portions of the hair, and a part of the breast have been restored.

In mythology Hephæstos is a god whose activity is almost entirely confined to his workshop. There, apart from the bustle of the world without, he produces splendid works of art, showing himself obliging to all the gods who seek his services. This character is admirably expressed in the type of the head before us. Its traits are broad and powerful, the glance benevolent and passionless, while the hair and beard in which the countenance is framed produce an impression of tranquillity. The oval cap was the usual headgear of the mechanic. Its length forms a contrast to the breadth of the face; while the easy manner in which it is worn harmonizes with the dominant expression in the latter (comp. No. 124). The right eye, and indeed the whole right side of the face, appears distinctly lower than the left. Though a similar treatment is found in many antique heads, the peculiarity in the present case is so marked that it has been conjectured, with the greatest probability, that it is meant to indicate a distinguishing character of the god here represented. Hephæstos, as is well known, was lame. Experience teaches us that the atrophy of a limb frequently has an effect upon the shape of the face. May not the artist, who conceived this type, have sought to express a reflection of the lameness in the uneven face? The style of this head accords exactly with that of a colossal torso in Cassel, which obviously belonged to a statue of Hephæstos. It would seem, therefore, that this torso and the Vatican herma reproduce the same original. As the style of both points to the development of Attic art associated with Pheidias, this original may have been the celebrated statue of Hephæstos by Alcamenes, a pupil of the great master.

Mon. dell' Inst., VI, VII, T. 81; Ann., 1863, pp. 421-430. *Conze*, Heroen- und Göttergestalten, T. 36. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 641, Fig. 712. *Brunn*, Griechische Götterideale, T. II, pp. 16-25. Comp. *Friederichs-Wolters*, Bausteine, No. 1541. *Furtwaengler*, Masterpieces, pp. 88, 89.

To the right, below, 90 (424 b). **Head of Sulla** (?).

The front of the nose has been restored.

This lifelike head corresponds in its principal points with the portrait of Lucius Cornelius Sulla, as it appears on a denarius coined in 59 B.C. by Quintus Pompeius Rufus, master of the mint, a grandson of Sulla. Fig. 6 represents this denarius, magnified about three times. A comparison of this portrait with the marble head will convince us that the identification of the latter with Sulla deserves more careful consideration than has hitherto been vouchsafed to it. We can at least easily imagine Sulla to have had features like those of the marble, inwhich we recognize an energetic, intelligent, and cultivated man. The deep-set eyes correspond excellently with Plutarch's statement that the blue eyes of Sulla were distinguished by a penetrating and pitiless glance. The thin, firmly-closed lips indicate a decided and ruthless character.



Fig. 6.

Bernoulli, Römische Ikonographie, I, T. V, pp. 93, 94; p. 140, No. 1.

To the left, below, 91 (441). **Bust of Alcibiades** (?).

The point of the nose and part of the left ear have been restored.

That this bust is a tolerably faithful copy of an Attic original of the last decades of the 5th cent. B.C. may be concluded both from the general style, which exhibits a

certain constraint, especially in the treatment of the hair, and from the calm expression. Several replicas which have been preserved (comp. Nos. 478, 830) indicate that the original of the bust was a celebrated person. When we seek, within the limits of the above period, for some illustrious Athenian whom this type might suit, almost no name suggests itself except that of Alcibiades. The bust before us represents a man at the age of about thirty. No Athenian of the time attained celebrity at so early an age except Alcibiades, who on the completion of his twentieth year appeared as an orator, concluded the alliance with the Argives when he was about twenty-seven, and was appointed leader of the Sicilian expedition when he was little more than thirty. The portrait moreover seems to exhibit traces of a double nature in which noble and meaner characteristics mingle, such a character, in fact, as was peculiarly that of Alcibiades. The upper parts of the face are of an almost ideal beauty, while the thick lower lip and full chin indicate a pronounced degree of sensuality. Many modern critics may indeed be inclined to object that the passionate element is not distinctly enough expressed — that Alcibiades, according to the general estimation of him, must have had a more arrogant and determined expression. But we must not forget that the Attic art of that period regarded almost as a first principle the imparting of a dignified calm to all its creations, and therefore lightly passed over characteristics that were inconsistent with this. Finally the shape of the mouth, with its curving upper lip and somewhat projecting lower lip, seems to correspond to the lisping pronunciation of Alcibiades, a personal peculiarity that was ridiculed by his enemies, though extolled by his friends as adding a peculiar charm to his speech.

Mon. dell' Inst., VIII. T. 25; Ann., 1866, pp. 228-240. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 48, Fig. 55. Comp. *Friederichs-Wolters*, Bausteine, No. 1321, where the views indicated above are opposed by the citation of a passage in Athen., XII, p. 534 C, to the effect that Alcibiades as an ephebos did not wear his hair short as was the usual custom in Attica but long for a considerable time (κόμην τε ἔτρεφε ἐπὶ πολὺ τῆς ἡλικίας). This, however, is

little to the purpose, as the bust before us is the portrait of an adult, not of an ephebos or youth. See also Römische Mittheilungen, VI (1891), pp. 244, 245.

Section XIX.

To the right, 92 (465). **Penelope** (?), **in high relief.**

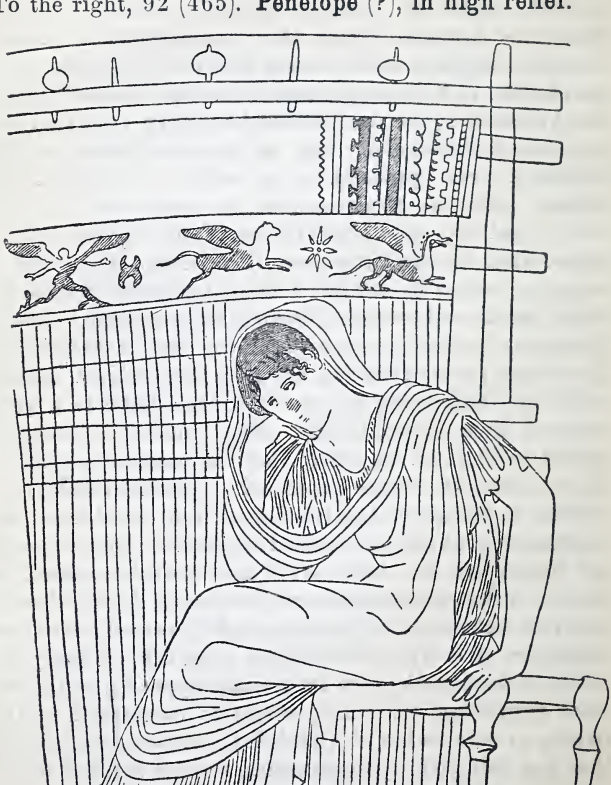


Fig. 7.

This relief represents a young woman, sunk in a sorrowful reverie, seated upon a stool, beneath which a basket of wool is standing. The head, which is wanting in all the extant marble reproductions of this figure (comp. Nos. 191, 589), may be supplied from a head in the Berlin Museum and from another now placed upon a statue belonging to the Giustiniani. It was originally bent forwards, the temple resting on the right hand; the left hand was supported by the seat of the stool. Traces of a bluish colour may be distinguished on the background. The forms suggest an Attic original of about the middle of the 5th cent. B.C. A vase of the same period, with red figures, on which Penelope is represented beside her loom in a similar style (Fig. 7), proves that the Attic artists of that period had adopted this type for Penelope. That the same is true also of Græco-Roman art is proved by two companion terracotta reliefs (several examples of which are extant), representing Eurycleia washing the feet of Ulysses in presence of her mistress. But although this figure may have originally served to represent Penelope, it is still open to question whether we are justified in so interpreting it on the relief before us or in the two other replicas in the round (Nos. 191 and 589). The idea of erecting the figure of the mourning Penelope over the grave of a loyal wife as an idealized portrait of the deceased easily suggested itself; and we may fairly suppose that the marble replicas of the type in question were executed with some such design as this.

Antike Denkmäler, published by the Arch. Inst., I (1888), T. 31 B, pp. 17, 18 (where also earlier publications are referred to). Comp. *Overbeck*, Geschichte der griech. Plastik, I^4, pp. 196, 197. Sitzungsberichte der Berliner Akademie, 1884, p. 622. Jahrbuch des Arch. Instituts, II (1887), p. 171. Bull. della commissione communale di Roma, XVI (1888), pp. 257, 258. Athen. Mittheilungen, XV (1890), p. 17, No. 2a. Römische Mittheilungen, VII (1892), pp. 72 et seq. Heidelberger Jahrbücher, III (1893), pp. 99 et seq.

Section XX.

To the right, 93 (494). **Statue of Tiberius.**

Found at Privernum (Piperno) in 1795. The nose, right forearm, left hand and roll, right foot and end of the robe, front of the left foot, and numerous parts of the robe, seat, and plinth have been restored.

The emperor is represented in the attitude and with the drapery of the seated statues of Jupiter. He thus probably had a sceptre in his left hand and perhaps a thunderbolt in the right. Comp. No. 86 (399).

Guattani, Monumenti antichi inediti, 1805, T. VII, p. 72, note. *Nibby*, Museo Chiaramonti, II, 28. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 66, Nos. 355, 355a. *Bernoulli*, Römische Ikonographie, II, 1, pp. 146-148, Figs. 20, 21. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 230, Figs. 188, 189.

To the right, 94 (495). **Statue of Eros,** stringing his bow (freely restored).

Found near the Lateran in the same excavations that yielded Nos. 10 and 49.

Details as to this type, see under No. 429.

Schwabe, Observationum archæologicarum particula, I (Dorpati Livonorum), 1869, p. 2 U.

To the left, 95 (498). **Statue of a Woman.**

Perhaps found in Hadrian's Tiburtine Villa; formerly in the Villa d'Este, and transferred to the Vatican in 1788. The right forearm and the left hand with the spindle are restorations.

The girl's head, placed on this statue by the restorer, is antique and very interesting, but belongs to another figure. Its expression is peculiarly melancholy, and the heavy eyelids are weighed down as if the girl were struggling against sleep.

Penna, Viaggio pittorico della Villa Adriana, III, 38. *Clarac*, IV, Pl. 759, No. 1855 A.

To the left, 96 (497). **Relief of a Mill.**

Found in 1826 in the Vigna delle tre Madonne, outside the Porta S. Giovanni.

This rudely executed relief represents two mills,

driven by horses moving in opposite directions *(mola jumentaria)*. The eyes of the horse in the foreground are covered with leather blinders, apparently to prevent the dizziness which its motion might cause. This device is still used in Greece and Italy for horses and donkeys engaged in turning mills. The mill is worked by means of a chain, the upper end of which is fastened to the horizontal beam of the framework and the lower end to the breast-strap of the horse, which is prevented from describing too large a circle by means of a rein attached to one of the vertical beams of the mill. Beside the mill on the right is a man about to empty grain from a vessel. A lamp and a lighted torch placed above indicate that it is a night-scene. Several traces of the original colouring still remain on the relief; the background seems to have been covered with an ochre-yellow pigment.

Museo Chiaramonti, III, 33. *Pistolesi*, IV, 46. Berichte der sächs. Gesellschaft der Wissenschaften, 1861, T. XII, 2, pp. 343, 344. *Blümner*, Technologie der Gewerbe, I, p. 44, Fig. 6. *Baumeister*, Denkmäler des kl. Alterthums, II, p. 933, Fig. 1005. Comp. Archäol. Zeit., XXXV (1877), pp. 54, 55.

Upon the relief, 97 (497 a). **Sarcophagus,** with relief of Children playing with nuts.

Found in the Vigna Amendola, on the Via Appia.

The reliefs refer to a game the object of which was to throw a nut so as to hit and scatter a pyramid formed of other nuts *(nuces castellatae, ludi castellati)*. The natural and expressive arrangement of the figures seems to imply some admirable original. To the left is a group of five girls, two of whom are in the act of deciding, by the game of morra, which shall have the first throw. Next appear two boys, who have fallen out over the game, and one of whom has seized the other by the hair. To the right are six boys engaged in the game; one is just on the point of discharging his nut at the pyramid on the ground.

Atti dell' Accademia romana di archeologia, II (1825), T. II, p. 149. Comp. *Gerhard*, Prodromus, p. 309. Bull. della comm. arch. com. di Roma, X (1882), pp. 56 et seq., where a bibliography of this game is given.

Section XXI.

To the right, above, 98 (502). **Head of Apollo.**

The nose, upper lip, chin, fragments of the hanging locks, and the neck are restorations.

The imposing forms and calm expression point to a Greek original of the best period of the 5th cent. B.C.

To the right, above, 99 (507). **Head of an Athlete,** in the style of Polycleitos.

The nose, chin, fragments on the lips, and the neck are restorations.

This head reproduces a type which is best illustrated by an example in the Dresden Museum. This example shows that the left arm was stretched forwards; and it may be assumed that the left hand held a victor's fillet and that the youth was looking down at this with the modest expression that became a successful athlete. The type shows considerable affinity to the Doryphoros of Polycleitos (see No. 58), but is more youthful in its forms and softer in its style. The original must have been the statue of an athlete, either in the later manner of Polycleitos himself or by one of his pupils.

Bull. dell' Inst., 1864, p. 30, II. Verhandlungen der 29. Philologenversammlung (Innsbruck), p. 166. *Furtwaengler*, Masterpieces, pp. 265-268.

To the right, below, 100 (509). **Head of Meleager.**

Nose and upper lip restored.

This head is based on a reproduction of the type of Meleager discussed under No. 133.

Römische Mittheilungen, IV (1889), p. 221, No. 16.

To the right, below, 101, 102 (510 a, 512). **Two Male Portrait-Heads.**

Formerly in the Randanini Collection.

Both style and facial type refer these two exceedingly animated portraits to the end of the Republic or the beginning of the Empire. One (510 a) has been described

as Lucius Munatius Plancus (consul in 42 B.C.), on the authority of a bronze coin, not at present forthcoming, and universally regarded as a forgery; the other (512), from its rustic character, has been named Gaius Marius. From the strong resemblance between the two heads it is probable that they represent either the same person at different ages or two persons closely related to each other.

For No. 510 a, see Museo Chiaramonti, III, 20. *Bernoulli*, Römische Ikonographie, I, p. 83, Fig. 11; p. 236. For No. 512, see Museo Chiaramonti, III, 25. *Bernoulli*, I, p. 83, Fig. 10.

To the right, below, 103 (513 a). **Head of Aphrodite.**

Found in 1805 at the Thermæ of Diocletian. The point of the nose, the lower lip, and the bust are restorations.

The type reminds us of the celebrated Capitoline statue (No. 458). The execution is careful, but a little dry.

Guattani, Monumenti antichi inediti, 1805, T. XIX, pp. 93 et seq. *Visconti e Guattani*, Museo Chiaramonti, T. 27. Comp. *Bernoulli*, Aphrodite, p. 236, No. 67.

To the left, below, 104 (535). **Head of a Triton or Marine Centaur.**

The nose, hair over the brow, and bust have been restored.

The melancholy expression, which Greek art usually assigned to Tritons and Sea Centaurs (comp. Nos. 187, 558-560), seems here carried almost to the pitch of caricature. The widely opened mouth suggests that this Triton is actually bellowing with grief.

Section XXII.

To the left, 105 (547). **Colossal Bust of Isis.**

Found near Tivoli, probably in Hadrian's Villa; at one time in the Quirinal Garden. The nose and the lips are restorations, as well as the lotus-flower, the presence of which was proved by a fragment on the spot.

This bust at one time commonly passed for Cybele, an identification which, however, is contradicted by the Egyptian headdress and by the fact that the symbol over

the brow could have been nothing else than a lotus-flower, the characteristic emblem of Isis. The Egyptian goddess could not have been represented in Hellenic forms before the Greek dynasty of the Ptolemies bore sway in the valley of the Nile, so that the type before us must be a Hellenistic, or, as we may affirm with greater precision, an Alexandrian conception.

Gori, Inscriptiones Donianæ, p. 135, Tab. VIII, No. III, p. LXXI. *Visconti e Guattani*, Museo Chiaramonti, T. I. *Penna*, Viaggio pittorico della Villa Adriana, III, 24. Comp. *Winckelmann*, Mon. inediti, I, p. 7. *Nibby*, Descrizione della Villa Adriana, p. 25.

Section XXIII.

To the right, let into the wall, 106 (550). **Large Ornamental Slab.**

The lower space is most harmoniously occupied by a tastefully decorated round shield, with a Gorgon's head as the central point, and by a spear projecting from behind the shield, and cutting the rectangular field diagonally. Along the upper edge is a frieze, representing a garden enlivened with statuettes of Cupid, hermæ, and hunting-scenes. The current opinion that this marble originally served as the support of an altar or table is rendered improbable by the consideration that the horizontal slabs of altars or tables, so far as our knowledge goes, projected considerably beyond their supports, so that the carefully executed frieze would thus have been invisible. This relief, perhaps as one of a series, may have belonged to a pedestal or frieze.

Gerhard, Antike Bildwerke, T. 80, 2; Prodromus, p. 318. *Pistolesi*, IV, 54. Museo Chiaramonti, III, 31. Comp. *Braun*, Ruinen und Museen, p. 278, No. 34.

To the right, above, 107 (558). **Head of Pallas.**

The point of the visor, and the nose and bust have been restored.

The type of the statue to which this head belonged must have been celebrated in antiquity, as several replicas both of the whole figure and of the head have come down

to us. In this type Pallas appears as a young maiden, with her left hand on her side and her right holding a spear, while she gazes in front of her with a look of enthusiasm, as if she were contemplating deeds of might. The small figure of a Triton is added on the plinth of a replica in the Palazzo Rospigliosi — an addition of too singular a nature to think that it originated with a copyist. The highly probable suggestion has therefore been made that the type in question may have related to the Bœotian legend, according to which Pallas was born and brought up near the Triton, a mountain-torrent flowing past the ancient sanctuary of Athena at Alalcomenæ. The vigorous conception of the youthful goddess and the form of the features, of which the deep-set, strongly-framed eyes are especially characteristic, recall the style of Scopas.

For the type, see *Friederichs-Wolters*, Bausteine, No. 1438. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 703. *Furtwaengler*, Masterpieces, pp. 305, 326.

To the right, below, 108 (561). **Roman Portrait-Bust.**

Formerly in the Palazzo Altieri. The point of the nose is restored.

The form, the style, and the cut of the hair of this bust, which represents a prosperous elderly man, with a shrewd and observant expression, refer it to the time of Trajan. Both the earlier identification of the bust as that of Domitius Ahenobarbus, father of Nero, and its later identification as Cneius Pompeius are quite arbitrary.

Bernoulli, Römische Ikonographie, I, T. IX, pp. 130, 131. *Brunn und Arndt*, Griechische und römische Porträts, Nos. 177, 178.

Section XXIV.

To the right, 109 (587). **Ganymede with the Eagle.**

Found in 1780 in the Tenuta del Quadraro outside the Porta S. Giovanni (comp. *Piranesi*, Raccolta di statue, T. 4) and acquired by Pius VI. The point of the cap, probably parts of the brow, the nose, and the lips, and certainly the chin, the right arm and cup, the left hand and the lower part of the pedum, and a large portion of the right wing of the eagle have been restored.

Ganymede, when cup-bearer of the gods, no longer required the pedum, so that the present group apparently represents him at a period before his transference to Olympus. We here see him in friendly relations with the eagle, which is about to carry him off to Zeus. The handsome youth stands in an easy attitude with crossed legs, resting his left elbow on a tree-trunk and looking down at the eagle, which in its turn looks up at him attentively. The restorer has placed a cup in the youth's right hand, thus suggesting that he was in the act of giving drink to the eagle. The idea that Ganymede is teasing the eagle, by withholding the vessel, is rendered improbable by the calm attitude of the bird, which evinces no impatience whatever. Some other method of restoration is, however, equally possible. Ganymede, for example, might be playfully menacing the eagle with his right hand, as Dionysos is sometimes represented menacing the panther.

Visconti, Museo Pio-Clem., II 35. *Millin*, Gal. myth., Pl. 146, 534. *Hirt*, Götter und Heroen, T. XIX, 160. *Guigniaut*, Rel. de l'ant., Pl. 218, 746a. *Pistolesi*, V, 74. *Clarac*, III, Pl. 409, 708. Comp. *Riccy*, Dell' antico pago Lemonio, p. 123, No. 65. Mon. Ann. dell' Inst., 1856, p. 94. *Overbeck*, Kunstmythologie, II, p. 543 a.

110 (588). **Dionysos and Satyr.**

Found at Frascati, in a plot of ground called Murena, a name said to be derived from the similar adnomen of the Licinii, who owned a villa in this neighbourhood. Various fragments on the right hand of Dionysos, the thumb and part of the little finger on his left hand, as well as the upper part of the goblet, have been restored. The nose and left foot of the Satyr, the calf, and the part of the plinth below the left foot, the lower part of the tree-trunk, and the lower corner of the syrinx are also restorations.

Dionysos stands in an attitude of easy repose, his right hand resting on the head, and his left forearm on the neck of the Satyr beside him. To his right appears the panther. The soft beauty of the god, with his blissful expression, qualified, however, by a slight tinge of yearning, is thrown into relief by the lower mental and

physical nature of the Satyr. The latter is evidently unable to comprehend the mood of his master, to whom he looks up with a surprized and questioning air. The attitude assigned to the god refers the work to the Second Attic School (comp. Nos. 55, 194, 211, 525, 749); but here the tree-trunk which in the other cases furnishes support for the body is replaced by the living Satyr. A passage in Pliny (Nat. Hist. 34, 69) has led some authorities to attribute the original of this work to Praxiteles, and to give to the work itself the name of 'periboetos', — a term which has provided scholars with a fruitful source of discussion. The composition of the present group, however, seems somewhat more severe than that of the types we are able to attribute with certainty to that great artist.

Visconti, Museo Pio-Clem., I, 41. *Pistolesi*, V, 111. *Clarac*, IV, Pl. 694, No. 1633. *Milani*, in the Museo italiano di antichità classica, III, pp. 786 et seq., holds that 'ebriolatum' should be substituted for 'ebrietatem' in the passage of Pliny above referred to (Nat. Hist. 34, 69), usually given as follows: 'Praxiteles * * * fecit * * * et Liberum patrem ebrietatem nobilemque una Satyrum quem Graeci periboeton cognominant'. Römische Mittheilungen, VI (1891), p. 242, note.

Section XXV.

To the right, below, 111 (607). **Head of Poseidon.**

Probably found at Ostia; presented to Pius VII. by R. Fagan. Parts of the hair and the bust are restorations.

Poseidon always shows a distinct family likeness to his brother Zeus, though, when represented in the perfectly free style of art, he reveals individual traits that identify him as the ruler of the inconstant sea. The artist who designed this head in the Vatican has laid more stress on the connection between the god and the element over which he ruled than is apparent in any other known type of Poseidon. One has almost the impression of gazing upon a weatherbeaten seaman. The brow is furrowed, and wrinkles are indicated above the nose and round the eyes; the cheeks are treated so as to suggest the withered flesh and leathery skin; the lips express stern determin-

ation; and the hair and beard appear as though matted by the wind and soaked with spray.

Müller-Wieseler, Denkmäler der alten Kunst, II, 6, 67. *Overbeck*, Kunstmythologie, III, p. 256, p. 268, No. 11 (where farther references are given), p. 393, note 18; Atlas, XI, 11, 12. *Brunn und Bruckmann*, Denkmäler griechischer und römischer Sculptur, No. 140. Comp. *Friederichs-Wolters*, Bausteine, No. 1542.

To the left, above, 112 (621). **Statuette of Bes.**

Most of the tiara and the eyes (in glass-paste) are modern.

Scholars are not yet agreed whether Besu or Besa was an originally Egyptian god, or one introduced from Arabia into the Valley of the Nile. During the earlier epochs in Egypt Besa was regarded as the attendant and protector of the sun-god Horus, born in the East, and in consequence came to be considered a representative of the East, and subsequently even as a manifestation of the sun-god himself. He was represented as a fat squat dwarf, with a bearded face contorted into a grimace, wearing a tiara of feathers and clad in skins. His cult extended from the Phœnicians in the West to those in the East. Larger or smaller figures of Bes, in glazed terracotta and certainly of Phœnician manufacture, are not unfrequently found in Etruscan tombs of the 6th cent. B.C., and they are found, treated in the freer style, even in Pompeii. On the other hand, authenticated marble figures of the god are very rare; besides this Vatican example, the writer knows of only a single corresponding statuette, which was discovered not long ago in the ruins of an ancient Roman villa at Colonna in the Alban Mts. Both statuettes, from their material as well as from their style, are evidently to be referred to the Hellenistic or Roman period. The circumstance that they were found in Italy is no proof that the worship of Bes had penetrated to that country. It is more probable that these figures were used by the Romans as amulets against the evil eye, like many other grotesque types of foreign origin.

Clarac, IV, Pl. 735, 1736 c. Comp. Berichte der sächsischen Gesellschaft der Wissenschaften, 1855, pp. 91, 92. *Krall*, in *Benn-*

dorf und Niemann, Das Heroon von Gjölbashi-Trysa, pp. 72 et seq. (sketch of this statuette, p. 77, No. 99). *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 2880 et seq.

Section XXVI.

To the right, 113 (636). **Heracles and Telephos.**

Found on May 15th, 1507, in the Campo di Fiori (Bull. della comm. arch. comunale, XIV, 1886, p. 243); placed in the Belvedere Garden under Julius II. (Jahrbuch des Arch. Instituts, V, 1890, p. 18). The point of the nose of Heracles, the right forearm and the club, the fingers of the left hand, parts of the lion's skin, and the toes are restored; also the hands and left foot of the child, and the outer parts of the plinth.

Heracles here holds in his arms his little son Telephos, rescued by the interposition of the gods. He is looking straight in front of him, with a serious and thoughtful expression, as though reflecting on the future of the child, who stretches his right hand in a childish caress towards the bearded chin of his father. The original may perhaps have been erected at Pergamum, where Telephos was revered as founder of the city and honoured with various artistic representations of himself. The composition seems to have been influenced by the celebrated group of Hermes and the infant Dionysos by Praxiteles (comp. No. 79). The work before us is a copy made in the Roman period, and exhibits remarkable inequalities in its execution. The head of Heracles is carefully handled and full of character, whereas his body and the figure of the child are treated entirely in the decorative manner.

Antiquarum statuarum urbis Romæ icones (Romæ, 1621), II, 55. *De Rossi*, Raccolta di statue, T. 5. *Visconti*, Museo Pio-Clem., II, 9 (comp. Opere varie, IV, p. 363, No. 141). *Pistolesi*, V, 103. *Clarac*, V, Pl. 800, No. 2003. *Furtwaengler*, Masterpieces, p. 341, Figs. 146, 147. Comp. *Winckelmann*, Monumenti ant. inediti, I, Trattato prelim., p. 99. Beschreibung Roms, II, 2, p. 226, No. 13. Sitzungsberichte der philos.-philol. Classe der bayer. Akademie, 1892, p. 662. *Roscher*, Lexikon der griech. und röm. Mythologie, I, 2, p. 2247.

To the left, 114 (639). **Portrait-Statue of a Roman Woman.**

Found in the forum at Præneste. The nose, right arm below the biceps, left forearm, fragments of the hair, shoulders, and feet, the lower part of the face of the Cupid, his left hand, and most of his left foot, the tail of the dolphin, and part of the left fin are restorations.

This lady, whose hair is dressed in the style of the first half of the 3rd cent. A.D. and whose profile recalls that of Julia Soæmia, mother of Heliogabalus, is represented as Venus, and beside her is placed a Cupid on the back of a dolphin. The hair is executed in a separate, detachable piece of marble, so that, when the mode of dressing the hair altered, the statue could follow the fashion.

Visconti, Museo Pio-Clem., II, 51. *Millin*, Gal. myth., Pl. 44, No. 188. *Guigniaut*, Rel. de l'ant., Pl. 101, 396 b. *Clarac*, IV, Pl. 607, No. 1339. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 71, 402. For the head, see *Visconti*, Iconographie romaine, III, p. 132, Pl. 51, Nos. 8, 9.

Section XXVII.

To the right, in the wall, 115 (641). **Relief of Hera and Thetis** (?).

Both heads are modern, also the right arm of the supposed Thetis and both arms of the other figure.

This relief is usually explained as Hera persuading the mourning Thetis to give herself in marriage to the mortal Peleus. But this explanation rests upon very uncertain grounds; for the representation is very general in its style, and the character of the two figures cannot be very minutely examined, as both have lost their heads. The execution is mediocre, and probably dates from the first century of the Empire.

Visconti e Guattani, Museo Chiaramonti, T. VIII. *Overbeck*, Kunstmythologie, III, Hera, p. 129 G; Atlas, X. 17. Comp. *Friederichs-Wolters*, Bausteine, No. 1870.

To the right, in the wall, 116 (644). **Relief of Women dancing,** a fragment.

Found in the Villa Palombara, on the Esquiline.

Two figures, dancing towards the left, and the draped arm of a third, pouring a libation from a vase, are here preserved. The presence of the arm and vase has suggested that the figures are nymphs, perhaps Aglauros, Pandrosos, and Herse, the daughters of Kekrops. The picturesque character of the forms, and the charming grace of the movements and the drapery point to the Hellenistic period, while Athens is indicated as the place of origin by the fact that on a fragment of a relief, found there in the theatre of Dionysos, is a figure corresponding almost exactly with the foremost figure on the relief before us. Moreover the execution of this Vatican relief is so delicate and fresh, that it may well be ascribed to an Attic chisel. The second figure is sometimes regarded as a young man owing to the flat treatment of the breast; yet the first figure, about whose sex there is no doubt, is treated in precisely the same manner. The costume, also, and the dainty manner in which the second figure grasps the dress, militate against the theory that it represents a man. Finally it is abundantly evident from Attic tomb-reliefs that a moderate development of the bosom was in harmony with the Attic artistic ideal of women.

Built into the wall close by is another fragment (numbered 642), with the upper part of a woman facing the right, which displays a certain similarity of execution to No. 116 (644). It cannot, however, have belonged to a companion-piece. It is in higher relief; and it is said to have been found in Hadrian's Villa at Tivoli, not in the Villa Palombara.

Visconti e Guattani, Museo Chiaramonti, I, 44, 1. See also *Friederichs-Wolters*, Bausteine, Nos. 1876, 1877, and *Hauser*, Die neu-attischen Reliefs, p. 44, No. 60, p. 146. For the Athenian fragment, see *Hauser*, loc. cit., pp. 43, 59. Comp. Abhandlungen des arch.-epigr. Seminars at Vienna, VIII (1890), p. 97. For No. 642, see *Visconti e Guattani*, Museo Chiaramonti, p. 104, note. *Penna*, Viaggio pittorico della Villa Adriana, IV, 126.

To the right, below, 117 (652). **Head of a Centaur.**

Formerly in the Camuccini Collection. The point of the nose, and fragments on the wreath, hair, and bust are restored.

This head belongs to a group representing a Centaur tormented by Cupid, of which there is a replica in the Capitoline Museum (No. 512). The execution of the work before us is better and the Centaur's expression less wild than in the latter. The presence of a wreath of vine-leaves, which is wanting in the Capitoline example, is an additional touch, suggesting that the Centaur had sacrificed freely to Dionysos before falling a victim to Eros. For details, comp. Nos. 512, 513.

Nibby, Museo Chiaramonti, II, 13. *Pistolesi*, IV, 52.

To the left, below, 118 (674 a). **Rape of Ganymede.**

A badly executed and erroneously restored copy in marble of a bronze original by Leochares. Details, see under No. 400.

Clarac, III, Pl. 410, No. 712. Comp. *O. Jahn*, Arch. Beiträge, p. 21. *Overbeck*, Kunstmythologie, II, p. 523, No. 9.

Section XXVIII.

To the right, 119 (682). **Statue in Armour,** with the head of Antoninus Pius.

This statue is well executed but has been freely restored. The head of Antoninus Pius obviously does not belong to the body, for the muscles of the neck attached to the former and those of the neck attached to the latter follow different directions. The face expresses with remarkable distinctness the melancholy look characteristic of the portraits of this emperor. At the beginning of the 18th cent. this statue stood in the Villa Mattei. The statement that it was found in Hadrian's Tiburtine Villa is insufficiently supported.

Monumenta Matthæiana, I, 89. *De Rossi*, Raccolta di statue, T. 105. *Pistolesi*, V, 106. *Clarac*, IV, Pl. 949, No. 2442. Comp. Beschreibung Roms, II, 2, p. 225, No. 14. *Braun*, Ruinen und Museen, p. 435, No. 151. *Bernoulli*, Röm. Ikonographie, II, 2, p. 140, No. 1.

To the right, 120 (683). **Asclepios and Hygieia,** portion of a group.

The head of Hygieia is modern.

The group represented Hygieia, with Asclepios beside her, laying his right hand on his daughter's shoulder.

Clarac, IV, Pl. 557, No. 1187.

Section XXIX.

To the right, above, 121 (693). **Head of Heracles.**

From the Giardini Aldobrandini, according to one account, or from the Villa Bonelli, outside the Porta Portese, according to another. The nose has been restored.

This beautiful youthful head, adorned with a fillet and a garland of white poplar, reproduces in its forms and in its dreamy expression, a type dating at least from the second Attic school. It reveals a remarkably close relationship with the heads that have been preserved of the pediment-sculptures, by Scopas, from the temple of Athena Alea at Tegea; and it has therefore been referred, with great probability, to an original by the same master, possibly to Scopas's statue of Heracles that stood in the Gymnasium at Sicyon. We shall meet this type again in two repetitions of better execution (Nos. 417, 604).

Visconti e Guattani, Museo Chiaramonti, T. 43. *Pistolesi*, IV, 55. Comp. *Braun*, Ruinen und Museen, p. 284, No. 41. Römische Mittheilungen, IV (1889), p. 194, No. 4. For the special type, see Jahrbuch des Arch. Instituts, I (1886), pp. 54-56. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 2166, 2167. Römische Mittheilungen, IV, pp. 189 et seq.; VI, pp. 241-245. *Lützow*, Zeitschrift für bildende Kunst, new series, II (1891), p. 253.

To the right, below, 122 (698). **Head of Cicero** (?).

Found at Roma Vecchia on the Via Appia. The restored parts are the end of the nose, the right ear, almost the whole of the left ear, the neck, and the bust.

The current identification of this head as Cicero rests upon its resemblance to two busts with the name inscribed on them, one in London, the other in Madrid. But it can no longer be accepted as assured, seeing the identification of these two busts with Cicero has been questioned. A prominent epigraphist has cast doubt upon the authenticity of the inscription on the London bust.

As for the example in Madrid, it has been proved that the head did not originally belong to the inscribed bust, and a suspicion has even been expressed that it is a modern work. In spite of these considerations, however, it cannot be denied that this head answers admirably to the portrait of Cicero which we should naturally construct from his writings and from tradition. We recognize in it intelligence, refinement, and a natural amiability, accompanied by a lack of energy and a strain of nervousness. At all events the facial type and the style refer the work to the time of Cicero; and from the fact that several replicas of this portrait have been preserved we may conclude that it represents some famous man.

Bernoulli, Römische Ikonographie, I, T. XI, p. 137; II, 1, Vorwort, p. VI. For the London bust, see *Michaelis*, Ancient Marbles in Great Britain, p. 429, No. 1. Comp. Corpus inscrip. latin., VI, 1, No. 1326. For the Madrid bust: *Bernoulli*, loc. cit., I, T. X, pp. 135, 136. Arch. Zeitung, XLIII (1885), p. 235.

To the right, below, 123 (702). **Head of Antoninus Pius.**

This fine head was found at Ostia. The nose is restored.

Guattani, Monumenti antichi inediti, 1805, T. XIV, pp. 69 et seq. *Bernoulli*, Röm. Ikon., II, 2, p. 142, No. 14.

124 (704). **Statuette of Ulysses.**

The point of the nose, part of the left shoulder, the arms, the goblet, the right heel, and the front of the left foot are modern.

The group to which this statuette belongs may be completed by comparison with a marble (No. 409) in the Capitoline Museum. Ulysses is represented cautiously approaching Polyphemos to offer him the first draught of sweet wine. He gazes fixedly at the eye of the Cyclops, and while advancing the left leg, keeps the other slightly bent outwards, so as to be able to dart hastily to the right in case of need. The clear-cut deeply furrowed countenance admirably recalls the qualities of the hero, who has suffered much but is able to find a way out of all difficulties. The hair and beard appear to be matted

together by wind and weather. The pointed cap does not rest lightly and upright on the head, as in the case of Hephæstos (comp. No. 89), but is pulled firmly down on the head, as beseems a sailor exposed to the tempest. The arms seem to be erroneously restored. A cinerary urn from Volterra and several terracotta lamps have come down to us, with reliefs (Fig. 8) of Ulysses offering the wine to Polyphemos, apparently imitated from the same

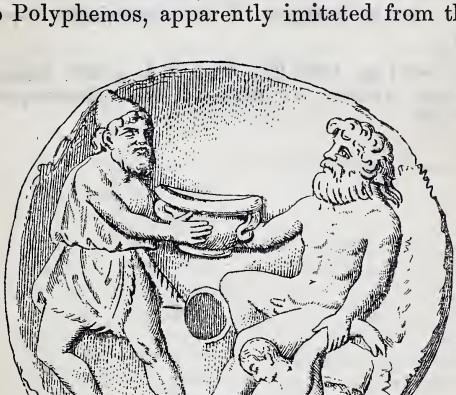


Fig. 8.

original as the statuette before us. In these reliefs Ulysses is holding a very large vessel with both hands; and probably the statuette is to be restored in a similar fashion. In any case we may certainly assume that the goblet, whose contents overcame the mighty Cyclops, was of greater capacity than the modern restorer has assigned to it. As the Etruscan urn, whose reliefs imply the previous existence of the statuary group, was made in the 3rd or 2nd cent. B.C., we can assign a date, though only an approximate one, before which the original composition must have been created.

Ann. dell' Inst., 1863, Tav. d'agg. O, pp. 423 et seq. *Brunn*, Griechische Götterideale, pp. 17-25. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 1036, Fig. 1249; p. 1038, Fig. 1251. For the urn, see *Brunn*, I rilievi delle urne etrusche, I, T. 86, 2, p. 114.

To the left, in the wall, 125 (708). **Satyr regarding his tail**, fragment of a relief.

This figure is of importance for the restoration of two statuettes in the Gallery of the Candelabra (see under No. 371).

Ann. dell' Inst., 1861, Tav. d'agg. N 4, p. 332. Comp. *Heydemann*, Pariser Antiken (12. Hallisches Winckelmannsprogramm), p. 71, No. 20.

Museo Pio-Clementino.

The Belvedere.

First Room.

In the middle, 126 (3). **Torso of Heracles,** known as the **Belvedere Torso.**

The usual account, that this statue was found in the Campo di Fiori, *i.e.* in the precincts of the Theatre of Pompey, during the papacy of Julius II., who added it to the Vatican collection, is erroneous (*Lützow's* Zeitschrift für bildende Kunst, XXIII, 1888, pp. 74-81). The torso was in the possession of the Colonna family down to the time of Clement VII (1523-34), and was first placed in the Belvedere Garden by that pope (Jahrbuch des Arch. Instituts, V, 1890, pp. 29, 53).

The inscription on the rock gives the name of the sculptor as the Athenian Apollonios, son of Nestor. The shape of the letters employed was usual during a long period, *viz.* during the last century of the Republic and also at the beginning of the Empire, while the name Apollonios is of very common occurrence; so that it must be left undecided whether the sculptor of this statue was the same Apollonios that appears to have carved the chryselephantine statue of the god for the new Capitoline temple of Jupiter, consecrated in 69 B.C. as the successor of the previous temple burned in 84 B.C. Many conflicting opinions have been expressed as to the manner in which the torso should be restored. One theory suggested that at the left side of Heracles stood Hebe, Iole, or Auge, to whom the hero was looking up; but the impossibility of grouping the figure before us with another has been

demonstrated by the attempts of modern sculptors to do so. Other authorities have maintained that, like the Heracles Epitrapezios of Lysippos, the present figure originally held the club in the left hand and a goblet in the right, or had both hands on the club or a staff, or supported his head with the right hand, and leant the left on the club. But all these suggested restorations are negatived by the position of the thorax, which is bent forward and at the same time turned considerably to the right of the axis of the spine, a position indicating a movement in the highest degree inappropriate to a figure in an attitude of rest or approaching rest. Most in harmony with the extant details is the theory that Heracles was represented playing the cithara and singing, in celebration of one of his victories. In this case we must suppose that the figure supported a large cithara on the left thigh, while the lower edge of the lion's skin falling over this thigh provided a basis; that the left hand grasped the outer horn of the instrument or rested on its bridge, while the right hand struck the chords; and that the head was thrown back, with the mouth opened in song. The marked movement of the thorax would then be explained by the enthusiasm with which the hero sang and played. Certain traces on the left thigh probably remain from the club that leant against it.

This Belvedere torso is one of the most important monuments now extant of Græco-Roman art. It does not indeed reveal the imposing ideal conception and the fresh, living execution that we are accustomed to admire in works of the best period. But Apollonios has successfully endeavoured to make up for lack of creative genius by minute study. In his treatment of the nude he reveals throughout a thorough knowledge of the human frame and the power to reproduce it in a delicately calculated method.

Visconti, Museo Pio-Clem., II, 10. *Overbeck*, Geschichte der griech. Plastik, II^4, pp. 431-434, 439, 440, notes 9-17, pp. 446-449. The suggestion that Heracles was playing the cithara is made in the Archæol. Zeitung, XXV (1867), pp. 126-128. In addition to the

authorities cited in *Loewy*, Inschriften griech. Bildhauer, No. 343, and *Friederichs - Wolters*, No. 1431, we may refer to *Baumeister*, Denkmäler des kl. Alterthums, I, p. 108, Fig. 114, to *Hasse*, Wiederherstellung antiker Bildwerke, Part 2 (Breslau, 1887), T. V-VII, pp. 11 et seq., and to *Roscher*, Lexikon der griech. u. röm. Mythologie, I, pp. 2181, 2182. *Sauer's* treatise, Der Torso vom Belvedere (Giessen, 1894), reaches me as this work is passing through the press. The author suggests a new explanation and restoration of the torso, opining that it represents the love-sick Polyphemos, sitting on the rocky shore and gazing longingly at the Nereid Galatea, sporting in the waves below (comp. No. 810). The left arm, on this supposition, was bent, with the hand shading the eyes, while the right hand grasped the upper part of the club, the traces of which are visible on the left thigh.

On the wall opposite the window, —

127 (2). **Sarcophagus of Lucius Cornelius Scipio Barbatus,** in peperino.

Found in the Tomb of the Scipios, on the Via Appia, discovered in 1780 in the Vigna Sassi. The left half of the cover is modern.

Lucius Cornelius Scipio, who was buried in this sarcophagus, was consul in the year 298 B.C., and three years later, as commander of the reserves, largely contributed to the victory gained at Sentinum by the Romans over the Samnites and the allied Etruscans and Gauls. The frieze, which is Doric in style, consists of triglyphs and of metopes adorned with rosettes; above is a toothed cornice. On the lid is a torus, each end terminating in an Ionic volute emerging from an arrangement of foliage. The inscription, in Latin differing widely from the tongue of Cicero and Cæsar, is of great interest as indicating the character of the Rome of those days. It is composed in the early Italic Saturnine verse, and has been translated by Mommsen, as follows: —

Cornelius Lucius — Scipio Barbatus
Son of his father Gnævus — A man as clever as brave
Whose handsome appearance — Was in harmony with his virtue,
Who was Consul and Censor — Among you, as well as Ædile.

Taurasia, Cisaunia — He captured in Samnium.
Utterly overcomes Lucania — And brings away hostages.

One authority supposes that this inscription was added at a later date and claims to have discovered above these verses traces of a line and a half of the original inscription, apparently effaced by a hammer.

See authorities cited in Corpus inscr. lat., I, p. 16 (comp. p. 12), Nos. 29, 30, and VI, p. 282, Nos. 1284, 1285. Revue de philologie, XIV (1890), pp. 119 et seq.

The other inscriptions discovered in the Tomb of the Scipios have been let into the adjoining wall.

The laurel-crowned portrait-head in peperino (nose and bust restored), which stands upon the sarcophagus, was found in the same tomb. The un-Roman type of countenance and the presence of the laurel-wreath, which might well be worn by a poet, have led to the conjecture that this head belonged to the statue of the Calabrian poet Quintus Ennius, which was erected in the Tomb of the Scipios. The historical fact, however, of such an honour having been paid to Ennius is not beyond doubt, from the nature of the accounts which have reached us on the point. Moreover, the only account that mentions the material of this statue describes it as of marble, not peperino.

Visconti, Opere varie, I, 7, p. 62. Comp. *Venuti*, Descrizione delle antichità di Roma, ed. Piale, II, p. 7. *Bernoulli*, Röm. Ikonographie, I, p. 34. For the material of the statue of Ennius, *Cicero*, Pro Archia, 9.

Second Room.

128 (5). **Torso of a Hunter,** of fine workmanship.

Found outside the Porta Portese; formerly in the Palazzo Pichini, in the Piazza Farnese.

Comp. No. 2.

Pistolesi, IV, 87.

129 (6). **Lower Portion of a Statue of a Seated Woman.**

The supports on the front of the seat are in the form of figures. That on the left is a figure of Eros, of which

the upper part from the centre of the thigh upwards, under a pendent garment, is preserved. Of the figure to the right nothing remains except the basis with the feet. Judging from the distance between the back of the seat and the basis, and from a relief representing a similar feminine form seated on a similarly decorated seat, this right figure seems to have been, not an Eros, but an archaic representation of Aphrodite, crowned with a tall headdress (modius). The suggestion that the seated figure is Concordia and that the supporting figure is Venus Libitina is insufficiently grounded.

Gerhard, Ges. akad. Abhandlungen, I, T. 33, 3, pp. 273, 276, No. 11; p. 368, No. 3.

Below this fragment, —

130. **Cippus of Tiberius Octavius Diadumenos.**

The principal relief exhibits a decorative reproduction of the famous Diadumenos of Polycleitos, representing a youth binding a fillet round his head. The selection of this subject was probably dictated by the fact that the person to whom the tombstone was erected bore the cognomen of Diadumenos. The inscription AD PINVM, on the right side, and the pine-tree on the left side, indicate the region in which Diadumenos dwelt, a region named after a pine-tree to be found there.

Pistolesi, IV, 84. C.I.L., VI, 2, No. 10,035. Comp. Ann. dell' Inst., 1878, p. 12 d. Bull. della comm. arch. comunale, XV (1887), p. 117.

In the centre of the room, —

131 (3). **Large Basin in Phrygian Marble** (paonazetto).

Found under Pius VI. in the Valle dell' Inferno (to the N.W. of Monte Mario); formerly in the Appartamenti Borgia.

The foot certainly does not belong to the upper part, and its antiquity is questionable.

Pistolesi, III, 20, p. 64.

On the balcony in front of this room, which gives

the name Belvedere to the adjoining portion of the Vatican, is placed, —

132. **Antique Vane.**

Found in 1779 in the garden of the monks of Mt. Lebanon (beside S. Pietro in Vincoli).

This vane is in the form of a twelve-sided block of marble, on the horizontal surface of which are the Latin names of the four cardinal points, while on the twelve vertical sides are the Greek and Latin names of the winds. The pole of the weather-cock was fixed in the centre of the horizontal surface.

Corpus inscrip. latin., III, No. 6180. Comp. Hermes, XX (1885), p. 623.

Sala di Meleagro.

133 (10). **Statue of Meleager.**

The statement of the earliest authority, Aldroandi (in *Mauro*, Le antichità della città di Roma, p. 163), that this statue was found near the Porta Portese on the Janiculus, is more worthy of credence than the accounts of Flaminio Vacca (Ber. der sächs. Ges. der Wissen., 1881, p. 79, No. 85) and Bartoli (*Fea*, Misc., I, p. CCXLIX, No. 97), according to whom it was found in the neighbourhood of the water-tower known as the 'Trofei di Mario' (in the present Piazza Vittorio Emanuele). About the middle of the 16th cent. it belonged to Francesco Fusconi of Norica, physician to Paul III., and stood in his house, afterwards the Palazzo Pichini, between the Piazza Farnese and the Campo di Fiori (comp. Jahrbuch des Arch. Inst., VII, 1892, p. 99). Clement XIV. acquired it for the Vatican. The end of Meleager's nose and the ears of the dog are restored.

Replicas of this statue (*e.g.* No. 902), with the attributes partly preserved, prove that Meleager was represented leaning lightly with his left hand on a hunting-spear. The spear, which in the case of the statue before us, was of bronze or wood, as is shown by the hole in the plinth, served to fill in appropriately the space between the left arm and the body. The slender form and animated posture proclaim distinctly the agile hunter. The sideward

pose of the head and the contemptuous expression playing round the mouth indicate a proud self-consciousness, that may readily burst into furious anger. The passionate temperament of the hero is reflected in the arrangement of the chlamys, which is wound round the left upper arm and is blown to the side by the wind. The general arrangement of the figure suggests a bronze original. In this the boar's head that in the marble statue provides a support for the fluttering end of the cloak, the stem that performs a similar office for the right leg, and the support uniting the boar's head with the left thigh, would be unnecessary. And we are farther induced to deny the boar's head to the original by the consideration that its pretentious workmanship tends to distract attention from the principal figure. The dog added to the marble copy, in distinctly poor style, cannot have been conceived by the same artist who has arranged and characterized the statue of the youth in so masterly a fashion. The figure would make an unquestionably clearer and more animated impression without these distracting accessories. It has been surmized that the original was the Hunter (Venator), mentioned by Pliny (Nat. Hist. 34, 66) among the works of Euthycrates, son and pupil of Lysippos. This suggestion, however, meets with the objection, that it is more in accordance with Pliny's style, to understand the substantive 'venator' as being in apposition with the name 'Alexander' which precedes it, and thus that the statue of Euthycrates represented Alexander the Great hunting. Moreover the figure before us exhibits none of the peculiarities of the art of Lysippos. On the contrary, the head agrees in several of its distinctive forms (though not in all) with the types of Scopas, especially with the heads which have been preserved from the pediment groups of the temple of Athene Alea at Tegea. The statue of Meleager would thus seem to be a work of Scopas or of some artist in bronze resembling him. An admirable replica of the head has recently been recognised in the Villa Medici.

De Cavalleriis, Antiquæ statuæ urbis Romæ, T. 95. *Visconti*, Mus. Pio-Clem., II, 34; Opere varie, IV, p. 341, No. 117. Ann. dell' Inst., 1843, Tav. d'agg. H, pp. 258, 259. For the head: Antike Denkmäler, published by the Arch. Instit., I (1889), T. 40, 1, p. 20, in which the head in the Villa Medici is also given on T. 40, 2 (also in *Lützow*'s Zeitschrift für bildende Kunst, neue Folge, II, 1891, p. 256). See, farther, *Overbeck*, Geschichte der griech. Plastik, II^4, pp. 171, 177, notes 6-8. Comp. especially Archæol. Zeitung, XXIII (1865), p. 15. Römische Mittheilungen, IV (1889), pp. 218 et seq. *Furtwaengler*, Masterpieces, pp. 184, 304, 307.

In the wall, above, —

134 (17). **Inscription of Mummius.**

Found in 1786 built into a wall in the garden of the hospital, formerly on the Mons Cælius.

The inscription states that Lucius Mummius, Consul, son of Lucius, returned in triumph to Rome after the subjugation of Achaia and the destruction of Corinth (146 B. C.) and dedicated to Hercules Victor this Ædes and statue, which he had vowed during the war. As the triumph of Mummius took place in B.C. 145, the inscription must have been composed in that year or soon after.

Corpus inscrip. lat., I, No. 541; VI, 1, No. 331.

Cortile.

We begin to the right of the entrance.

135 (27). **Trapezophoros.**

This, with the companion-piece on the opposite side of the entrance (No. 98 in the catalogue), was found in the Villa Negroni, on the Viminal.

This and its companion-piece formed the supports of a marble table. The sculptor has skilfully subordinated the entire decoration in relief to the architectonic character of the table, not only in the griffins serving as bearers and the utensils on the panels, but also in the two Satyrs in the centre, who hasten with animated gestures towards a cratera, stretching one hand to a bunch of grapes hanging from above. The motion of the two figures is strictly symmetrical, and even the treatment of the nude displays

a certain decorative character, diverging somewhat from close imitation of nature. As fragments of a similar composition have been found in Athens, it would seem that the Roman sculptor has used an ancient Attic model.

Visconti, Museo Pio-Clem., v, 10. *Millin*, Gal. myth., Pl. 55, 271. *Guigniaut*, Rel. de l'ant., Pl. 112, 485. *Pistolesi*, iv, 90. Comp. *Braun*, Ruinen und Museen, p. 296, No. 46. Sitzungsberichte der philos.-philol. Classe der bayer. Akademie, 1883, p. 312. On the Athenian fragments: *Von Sybel*, Katalog der Sculpturen zu Athen, Nos. 962, 6404. Comp. *Von Lützow und Rosenberg*, Kunstchronik, iv (1892-93), pp. 178, 179.

136 (28). **Oval Sarcophagus.**

Found containing two skeletons in 1777, during the excavations for the new sacristy of St. Peter's.

In front are two characteristically treated lions' heads, beneath each of which is an Eros, seated, cantharos in hand, upon a panther. The space between the lions' heads is occupied by a Satyr and a Mænad, dancing towards each other. Two similar couples adorn each of the spaces outside the lions' heads. The decoration displays none of the overladen confusion from which most sarcophagus-reliefs suffer, but presents a clear composition, harmoniously occupying the given space with graceful motives borrowed from earlier art.

Visconti, Museo Pio-Clem., iv, 29, 29[a]. *Pistolesi*, iv, 88. *Millin*, Gal. myth., Pl. 63, 268. Comp. *Zoega*, De origine et usu obeliscorum, p. 333, note 45. *Welcker's* Zeitschrift, pp. 391 et seq. *Braun*, Ruinen und Museen, p. 296, No. 47.

137 (31). **Sarcophagus of Sextus Varius Marcellus.**

Found in 1764 at Velletri and presented in 1772 by the town-council to Pope Clement XIV.

According to the inscription this sarcophagus was ordered for Sextius Varius Marcellus by his wife, Julia Soæmia, and his children, of whom the Emperor Heliogabalus was one. The inscription mentions in Greek and Latin the various offices held by Marcellus.

Corp. inscrip. lat., x, 1, No. 6569. Corp. inscrip. græc., iii, No. 6627.

Gabinetto di Canova.

It is interesting to compare ancient sculptures with the works of the modern master, who, after a period of degeneracy, once more introduced the classical style to favour; and the visitor should therefore glance at three statues by Canova (Nos. 138-140), in this room. They were placed here when the chief treasures of the Museum were removed to Paris, and when only plaster-casts of the Laocoon and the Vatican Apollo were to be seen in the Belvedere.

138 (32). **Perseus.**

The hero is represented in triumph immediately after beheading the Medusa. In the lowered right hand is the blade that has wrought the deed, in the outstretched left hand, the head of the monster.

Pistolesi, IV, 97. Comp. *Kotzebue*, Erinnerungen von einer Reise aus Liefland nach Rom, III (1805), p. 28.

139, 140 (33, 33a). **Kreugas and Damoxenos.**

Pausanias narrates (VIII, 40, 3) that two pugilists, Kreugas of Epidamnum and Damoxenos of Syracuse, strove together at the Nemean Games, without either being able to master the other. On the approach of evening they agreed, in order to obtain a decision, that each should receive a blow, in any position selected by his adversary, without parrying it. Kreugas dealt a blow at the head of Damoxenos, without producing any great effect. Damoxenos then demanded that his opponent should raise his arm, violently struck the peritoneum distended by this posture, penetrated its wall with his out-stretched fingers, and so tore out the entrails of Kreugas, who died upon the spot. The judges expelled Damoxenos from the place because he had broken the rules of the contest, and awarded the victory to the slain Kreugas. Canova has differentiated the individuality of the two opponents, as handed down by the tradition, infusing a superior nobility into the head of Kreugas,

while accentuating, perhaps too sharply, the brutal character of Damoxenos.

Pistolesi, IV, 91.

Comparison with the antique is distinctly unfavourable to the statues of the modern master. Hellenic art after the time of Alexander often aimed at effect (comp., *e.g.*, No. 160), but never proceeded to such a theatrical conception as is displayed in Canova's Perseus. Before this statue, one thinks involuntarily of an Italian tenor, in the act of executing a bravura passage. The treatment of the nude is less lifelike than in antique works of even mediocre execution. In the figures of the pugilists, the representation of the muscles, carried to an exaggerated extent indicating the influence of Bernini, does not produce the effect of genuine elastic strength (as, *e.g.*, in the case of the Apoxyomenos, No. 31), but reminds us rather of stuffed rag-dolls.

In the Court, —

141 (38). **Frieze representing a Gigantomachia,** a fragment in Luna marble.

Formerly in the Villa Mattei, and acquired for the Vatican by Pius VII. The head of Artemis, parts of the torches of the other goddess, and various small splinters have been restored.

Artemis aims an arrow at a serpent-footed giant, who raises a large stone in each hand to hurl at her. Her hound has seized the left thigh of the giant, and is bitten in the neck by the serpent's head which terminates this leg. To the right, a matronly goddess (usually identified as Hecate) advances with a lighted torch in each hand against two giants of wholly human form, the elder one bearded, the other youthful and beardless. This group is exceedingly expressive. The older giant has sunk on his left knee, but still maintains the contest, grasping at a huge block of stone, brought to him by his younger comrade. The landscape is indicated by rocks and oak-trees in a manner that accommodates itself better to the rules of

plastic art than is usual in the case of such pictorial accessories. Both the material of the relief and the character of its workmanship belong to the Roman period. Yet the composition is influenced by earlier motives, some of which have been used even by the artists of the Pergamenian frieze. The position of the opponent of Artemis, for example, corresponds exactly with that of a giant represented on that frieze as fighting against Zeus.

Overbeck, Kunstmythologie, II, p. 381 A; Atlas, V, 2a. For complete bibliography, see *Mayer*, Die Giganten und Titanen in der antiken Sage und Kunst, p. 364, No. 8, pp. 385, 386.

142 (42). **Statue of Aphrodite,** an unimportant portrait-work.

This is one of the statues erected as early as the time of Julius II. in the Belvedere Garden. (Journal of Hellenic Studies, VIII, 1887, pp. 326, 327; Jahrbuch des Arch. Inst., V, 1890, pp. 13 et seq.) The nose and right forefinger and middle-finger are restored.

The goddess, whose figure is modelled after the Cnidian Aphrodite (comp. No. 316), apparently held in her left hand some article of the toilet, perhaps an ointment-box or a pencil for cosmetics. The head displays a superficial resemblance to the portraits of Sallustia Barbia Orbiana, known from coins, and conjectured to be the consort of Severus Alexander. The Cupid standing beside her may be restored on the analogy of similar groups in terracotta and on a gem. He probably held a mirror before the goddess, in his raised right hand. According to an inscription on the plinth, this group was dedicated to Venus Felix by a certain Sallustia Helpidus.

Visconti, Museo Pio-Clem., II, 52. *Millin*, Gal. myth., Pl. 44, 187. *Guigniaut*, Rel. de l'ant., Pl. 101, 396a. *Clarac*, IV, Pl. 609, 1349. Comp. *Bernoulli*, Aphrodite, p. 269, No. 1. For the inscription: Corpus inscrip. lat., VI, 1, 782. Similar terracottas: Arch. Anzeiger, 1849, p. 85; 1851, p. 29. The gem: *Friederichs*, Kleinere Kunst, p. 428, note.

143 (44). **Ara Casali.**

Found in the latter half of the 17th cent. in the Vigna Millini, to the N. of the Villa Casali, on the Mons Cælius. The entire top, above the reliefs, is modern.

This pedestal, which, according to the inscription within an oak-wreath (corona civica ?), bore some article dedicated by a certain Tiberius Claudius Faventinus, deserves especial attention because the reliefs upon it represent in detail the legend of the founding of Rome in connection with Trojan myth.

On the side with the inscription: Venus and Mars, captured by the cunning of Vulcan, who is represented above the wreath, looking down upon the surprized lovers; opposite him is the sun-god, who betrayed the lovers, in his four-horsed chariot. — Right side: in the upper row, Judgment of Paris; in the two lower rows, Scenes of combat, which cannot be specially identified and are probably to be referred generally to the Trojan War caused by the judgment of Paris. — Left side: above, Hector dragged round Troy at the wheels of the chariot of Achilles; in the two lower rows, Procession, apparently representing the obsequies of Hector. — On the back: top row, Mars silently approaching the sleeping Rhea Silvia, beside whom sits the Tiber. Second row: Rhea Silvia, sitting with her twin sons in her arms, gazes upwards, as though expecting help from heaven in her distress; two herdsmen, perhaps spies of Amulius, approach her; to the left is the Tiber. Third row: The twins are exposed on the banks of the Tiber by two servants of Amulius, whose gestures appear to indicate compassion for the children; their father Mars, with a tropæon on his left shoulder, appears as their protecting god; above are the Tiber and a recumbent figure, sometimes interpreted as a personification of the Mons Palatinus, sometimes as Faustulus, who dwelt on that hill. Lowest row: The twins are suckled by the she-wolf; two herdsmen, of whom Faustulus must certainly be one, gaze at the scene in astonishment.

The object dedicated by Claudius Faventinus may have been a bronze statue of Mars, or of Venus, or a group representing both Mars and Venus. In any case it must have made it quite clear to the honour of which

god the dedication was made, for upon that point the inscription gives no information.

The attempt to identify Claudius Faventinus with the centurion of that name who in 69 A.D. induced the crew of the Misenian fleet to desert Vitellius, is rendered improbable by the poor execution of the relief, by the fact that the pupils of the larger figures are incised, and by the shape of the letters of the inscription. The character of the relief and the inscription refer the work with greater probability to the later days of the Empire.

Pistolesi, IV, 96. *Wieseler*, Die Ara Casali (Göttingen, 1844). *Overbeck*, Kunstmythologie, III, p. 129 H; Atlas, X, 18. Comp. Arch. Zeitung, XXII (1864), p. 126. *Friederichs-Wolters*, No. 2141.

144 (49). **Sarcophagus, with relief of Achilles and Penthesileia.**

This sarcophagus was known during the life of the painter Giulio Romano (1492-1546), and until at least the beginning of the seventh decade of the 18th cent. remained in the Villa Papa Giulio, outside the Porta del Popolo. Many of the most projecting parts are restorations.

The somewhat confused relief on the chief side represents the combat which took place outside Troy between the Achæans and the Amazons. In the centre is Achilles, seizing the wounded Penthesileia, these two figures bearing the features of the deceased. The hair of the woman is dressed in the style usual during the first half of the 3rd cent. after Christ, and presents a striking contrast to the mythological motive of the whole. The relief on the left end of the sarcophagus refers to the arrival of Penthesileia in Troy; a Trojan in Phrygian dress kneels before an erect Amazon leaning on her spear, and touches her knee with his right hand, in a supplicatory attitude.

Robert, Die antiken Sarkophagreliefs, II, T. XXXIX, 92, p. 113.

Gabinetto dell' Antinoo.

145 (53). **Statue of Hermes.**

Found in 1543 outside the city, in a garden near the Castello S. Angelo, and placed by Paul III. in the Belvedere Garden (Jahrbuch des Arch. Inst., V, 1890, p. 34).

This statue, known as the Antinoos of the Belvedere, was restored in ancient times, four toes of the right foot dating from this restoration. When the statue was discovered, both legs were broken above the ankles, while the right leg was also broken below the hip, and the left below the knee. In order to effect an apparently uninterrupted junction between the right leg and the right foot, the modern restorer smoothed the rough surfaces of both, and thinned off the lower part of the leg on the outside. In consequence of this the lower part of the leg seems bent too much inwards and the ankle appears deformed. This modern manipulation may also have removed the traces of the wings on the ankles.

That the statue represents Hermes is evident from other replicas of essentially the same figure, in better preservation. The god, whose youthful form appears athletically developed, stands in an attitude of repose; the refined face wears a somewhat melancholy expression; the left hand, with the caduceus, is lowered; fragments on the right hip and at the back of the left calf indicate that the right hand rested lightly on the right haunch and that the garment reached to the calf. The palm-stem, beside the right leg (the presence of which, however, in the original is not beyond doubt), identifies the god as Hermes Enagonios, the god of gymnastic exercises, as successful athletes received not only wreaths but sometimes palm-branches as well. The reference of the statue to a Hellenic original is justified by the discovery of replicas of it on Grecian soil; while the general treatment of the forms, as well as particular details, such as the rough surface of the chlamys and the circular lines round the nipples, indicate that this original was in bronze. The head appears to represent a later development of the Attic type, such as we recognize, *e.g.*, in the Hermes of Praxiteles found at Olympia.

De Rossi, Raccolta di statue, T. 3. *Visconti*, Museo Pio-Clem., I, 7 (comp. Opere varie, IV, p. 55; p. 350, No. 129). *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 28, 307. *Dietrichson*, Antinoos, Pl. III, 8, p. 114; p. 181, No. 16. *Baumeister*, Denk-

mäler des kl. Altertums, I, p. 675, Fig. 737. Other references to this statue and its more important replicas, see *Friederichs-Wolters*, Bausteine, Nos. 1218-1220. Comp. Jahrbuch des Arch. Inst., V (1890), p. 35. *Furtwaengler*, Masterpieces, pp. 238, 338. The replicas are collected in the Mittheilungen des Arch. Inst. at Athens, III (1878), pp. 100-103.

146 (55). **Relief: Procession in honour of Isis.**

Formerly in the Palazzo Mattei; placed in the Vatican under Pius VII. The upper part of the lotus and the head of the uræus-serpent on the first figure from the right, and the right arm of the second figure and the outer half of the scroll are restorations.

The foremost figure is a priestess of Isis, with a lotus-flower on her brow, in her right hand a situla or pitcher, and round her left forearm a uræus-serpent, a reptile that played a conspicuous part in the cult of the goddess. Next comes the keeper of the sacred books (Hierogrammateus), his shaven head adorned with two sparrow-hawk's feathers, and holding in front of him, with both hands, a half-opened scroll. Behind him is the prophet with the sacred water-vessel, followed by a female attendant shaking the sistrum (or Isis-rattle) in her right hand, and holding in her left a ladle (capeduncula). The execution is correct and displays an evidently deliberate attempt to give a severe character to the forms.

S. Bartoli, Admiranda, T. 14. *Montfaucon*, L'antiquité expliquée, II, 2, Pl. CXVI, 1, p. 286. Monumenta Matthæiana, III, T. 26, 2, p. 49. *Visconti e Guattani*, Museo Chiaramonti, T. II.

147 (56). **Statue of Priapos.**

Found in the ruins of Castrum Novum, near the Torre della Chiaruccia (at Civita Vecchia), and placed in the Vatican under Pius VI. The nose, parts of the wreath, the front of the right forearm, two figs, and the leaves beneath them are restorations.

Priapos, as god of fruitfulness, holds a heap of fruit in the front of his chiton. He is one of the divinities whom the Greeks adopted from the races they found on the coast of Asia Minor when they began to settle there; and all the known types of the god exhibit a more or less Oriental character. In the Vatican statue this char-

acter is expressed in the long-sleeved chiton, in the effeminate expression of the face, in the moustache with its ends artificially stiffened and turned upwards, and in the shape of the mouth, which is almost Semitic.

Visconti, Museo Pio-Clem., I, 50. *Millin*, Gal. myth., Pl. 91, 288. *Hirt*, Götter und Heroen, T. XXXIX, 36. *Guigniaut*, Rel. de l'ant., Pl. 129, 596. *Clarac*, IV, Pl. 734, 1773. For the types of Priapos, see Berichte der sächs. Ges. der Wiss., 1855, pp. 235 et seq.; Jahrbuch des Vereins von Alterthumsfreunden im Rheinlande, XXVII (1859), pp. 45 et seq.; Archæol.-epigr. Mittheilungen aus Österreich, I, pp. 88 et seq.

148. **Bas-Relief of Paris and Helen.**

Found on the Aventine.

This relief is so defaced that it is scarcely possible to do more than make out the outlines of the figures. It is, therefore, necessary, for a proper comprehension of its subject, to compare it with two better-preserved replicas (see No. 582), especially with that in the Museo of Naples in which the different personages, Cupid excepted, are identified by inscriptions. In all these reliefs Venus is represented as seated beside Helen, laying her arm round her neck and advising her to follow Paris. Helen still hesitates; her head is sunk in an attitude of reflection and the gesture of her right hand seems to indicate a feeble resistance. Paris stands in front of the two female figures, his emotions indicated by the Cupid at his side. The small figure on the column, behind Venus and Helen, is Peitho, the goddess of Persuasion. The statue of Apollo, behind Paris, refers to the town of Amyclæa, where, according to the legend, the rape of Helen took place. A group of Paris and Cupid, similar to this relief, occurs on an Attic vase dating at latest from the middle of the 4th cent. B.C. It is therefore probable that this subject was inspired by an Attic painting executed little later than the golden period of art in the 5th century.

Guattani, Monumenti antichi inediti dell' anno 1785 (June, T. 1, pp. 41-47). Comp. Berichte der sächs. Gesellschaft der Wissen-

schaften (1850), p. 183. *Friederichs-Wolters*, Bausteine, No. 1873. *Hauser*, Die neu-attischen Reliefs, pp. 155, 156.

149 (61). **Sarcophagus, with relief of Nereids.**

Found on the Via Appia near Roma Vecchia. Some unimportant fragments restored.

Four Nereids, each with a piece of armour in her hand, ride upon dolphins in a plastically represented sea. The original idea of this and similar sarcophagus-reliefs we may probably refer to a group by Scopas, representing Thetis and the sea-nymphs bringing to Achilles the arms forged for him by Hephæstos. The plastic motives were farther developed in paintings, and the pictorial replicas were frequently reproduced in the construction of sarcophagi. The employment of a decoration like this would seem to be an implication that the person interred in the sarcophagus, who had perhaps led a military life, was the equal of Achilles.

Visconti, Museo Pio-Clem., v, 20. *Pistolesi*, iv, 110. Comp. *Riccy*, Dell' antico pago Lemonio, p. 131, No. 84. *Overbeck*, Gallerie heroischer Bildwerke, p. 438, No. 75. Ann. dell' Inst., 1860, pp. 403, 404. *Heydemann*, Nereiden mit den Waffen des Achill (Halle, 1879), Section 4, marble works, No. 2.

Upon this sarcophagus stands —

150 (60a). **Fragment of a Group.**

Found at Palestrina (Præneste), under Clement XIV.

Part of the torso of a youthful woman has been preserved, seated in a carelessly graceful attitude on a sea-horse, and turned slightly towards the left. Two little feet, planted on the garment that covers the neck of the animal, indicate that this figure was accompanied by a Cupid facing her. The water in which the sea-horse moves is enlivened with a dolphin swallowing a polypus, and with another fish swallowing some small object difficult to identify. The tail of the sea-horse has been erroneously restored. A fragment on the plinth proves that the tail must have had another bend and that of considerable size, so as not only to form the necessary counterpoise to the head of the animal but also to fill in

skilfully the vacant space above the plinth. The graceful composition derives a special charm from the varied axes of movement imparted to the figures. The execution, not less delicate than animated, compels us to recognize an original Greek work in this group, which appears to date from the Hellenistic period, if we may judge by the pictorial method of representing nature on the plinth. The imperfect preservation of the group, and our ignorance as to whether it was an independent work, or had a companion-piece, or formed part of a larger series of sculptures, renders difficult both the interpretation and the criticism of the original motive. If we assume that it was an independent work, it might represent Aphrodite traversing the sea accompanied by Cupid, or Galatea looking up from the sea at the amorous Polyphemos (comp. No. 810). But if the group stood in relation to one or more other sculptures, we should have to regard the maiden simply as a Nereid.

Römische Mittheilungen des arch. Inst., III (1888), T. II, pp. 69–75.

At the entrance to the Sala degli Animali, —

151, 152 (64, 65). **Two Molossian Hounds.**

One (No. 64) was formerly in the Palazzo Pichini (comp. No. 133 and Jahrbuch des Arch. Inst., VII, 1892, p. 99); the other was found at the Torre della Chiaruccia, near Civita Vecchia; both have been freely restored (comp. *Visconti*, Museo Pio-Clem., I, p. 265, note 1). In both, parts of the ears, dew-laps, fore-legs, almost the entire left hind-leg, and the plinth have been restored. In No. 64 the lower thigh and the part of the tail upon it, and in No. 65 the right hind-leg and the tail are also modern.

This type must have been celebrated in antiquity, for several replicas have been discovered superior in point of execution to the Vatican examples. The powerful animal is represented sitting, gazing upwards at its master or other friend, with an expression of the keenest attention in its good-tempered eyes. The open jaws and the raised and expanded chest show that the dog has been

ranging just before coming to rest, while the attitude in which it sits shows that it is on the point of once more dashing into movement. The conception of this type may be set down, with the utmost probability, to the time of Alexander the Great. The realistic characteristics of the surfaces, and in especial the fidelity to nature shown in the treatment of the hair, have no analogy in the earlier art. On the other hand, these figures display a comprehensive conception of the physical organism, such as is scarcely to be found equalled in the later development. Lysippos, the greatest sculptor in the epoch of Alexander, was specially renowned for his dogs (Pliny, Nat. Hist. 34, 63); and it is fairly possible that he was the original sculptor of this work. The general characteristics are quite in harmony with the art of Lysippos, and the same is true of the manner in which the moment selected for representation gives an indication of the movements that have preceded and will follow it. Comp. No. 31.

Pistolesi, IV, 100. Comp. *Meyer-Schulze* on *Winckelmann's* Geschichte der Kunst, V, 6, § 23. Beschreibung der Stadt Rom, II, 2, p. 145, Nos. 68, 69. *Braun*, Ruinen und Museen, p. 314.

Gabinetto del Laocoonte.

153 (74). **Laocoon Group,** an original work by Agesander and his sons Polydoros and Athenodoros, three artists of Rhodes.

Found on Jan. 14th, 1506, near the Thermæ of Titus (Jahrbuch des Arch. Instituts, V, 1890, pp. 16, 53).

The restoration of the right arm of Laocoon, executed in plaster about 1730, apparently by Agostino Cornacchini, is erroneous. This arm was not originally straight, but bent, as in the sketch-model (attributed to Michael Angelo) lying on the floor of the cabinet. Above the right ear is a lock of hair, the upper end of which is broken off, leaving a smooth, round scar or fracture, most easily accounted for on the supposition that the lock was connected with the hand, either immediately or by means of a small support. We must thus suppose that the right

hand was held near the ear and a little above it. The composition of the group gains by this arrangement, as it then assumes a pyramidal form, finding its apex in the head of the principal figure. The right arm of the younger son and the right hand of the older have also been restored. As the younger boy is at the point of death, we cannot imagine his arm as being held almost straight up, but rather as falling limply forwards or sidewards towards his head. A groove running round the head of the father, and most distinctly visible behind, proves that Laocoon wore a bronze wreath, distinguishing him as a priest.

Laocoon, contrary to the commands of Apollo whose priest he was, had married and begotten two sons; and had even, according to another form of the legend, defiled the temple by intercourse with his wife within its walls. The enraged deity punished him by sending two serpents, which slew, according to the epic version of the myth, Laocoon and one of his sons, or, according to a later version, the father and both his sons. We must imagine that, immediately before the moment immortalized in the sculptured group, father and sons were standing round the altar, perhaps in the act of offering sacrifice. Here they were surprized and seized by the serpents. The father and his younger son have been thrown back upon the altar by the pressure of the serpents' folds, while the elder son is also held firmly in their coils. The younger boy, whose breast has been bitten by one of the serpents, is represented breathing his last; his closing eyes are directed upwards, and his left hand, after a vain attempt to tear the serpent from him, falls limply on the head of the monster. The father has just felt the fatal bite, and a shudder of terrible agony runs through him from head to foot. The movement of his whole form is dictated solely and alone by this physical anguish. As is usual when one is suddenly seized with a sharp pain, Laocoon has thrown his head back, while a deep groan escapes from his parted lips. His right arm, if we are

correct in our conjecture as to the original posture, grasps convulsively in the direction whence the bite has come. The torso is convulsively twisted, and the right foot, its toes bent in agony, presses its heel against the altar. The position of the left leg is also to be accounted for solely on a theory of physical suffering. If Laocoon had been attempting to rise from a sitting posture, he would have planted his foot firmly and perpendicularly on the ground, and not merely have touched the ground with his toes, in a slanting direction. His left hand has made a grasp at the spot where he has been wounded, and so has seized the serpent. Yet this is but an instinctive motion; for were Laocoon deliberately conscious of a design to tear the serpent from his waist, he would not have grasped it at a part of the neck far from the head, but immediately below the head; and he would not attempt to force his hand downwards along his thigh, but to thrust it outwards away from his body. The older son is still unhurt, though his right arm and left foot are each pinioned by a coil of the serpent. The youth with his left hand attempts to free himself from the fold round his foot, but is less concerned with his own fate than with that of his father, at whom he looks up in an agony of grief, raising his right arm in a gesture of despair. It is doubtful whether or not the artists here had thought of the tradition according to which one of the youths escaped. At all events a less poignant element is mingled with the terrible representation, in the fact that the elder son displays sympathy for his father's fate and is not beyond the reach of possible rescue.

This analysis provides the necessary ground for an æsthetic estimate of the group. The representation of suffering is only tragic when the suffering can be recognized as the morally necessary consequence of guilt. The group in itself furnishes no hint why this fearful catastrophe has overtaken Laocoon and his sons, and its effect in consequence is not purely tragic but rather pathological. But this defect must have been less apparent to

the ancient beholder than to the modern. We may assume that the public for whom the three Rhodian artists worked were intimately acquainted with the myth represented and could easily supply in imagination the guilt that preceded the catastrophe. And it is also possible that the meaning of the representation may have been rendered more apparent by the memory of some event in connection with which it was dedicated. For instance the group may have been erected to commemorate the destruction by the Rhodian troops of some hostile band that had desecrated a temple near the city; in that case the Rhodians, looking upon the group, would easily recall that Laocoon perished in consequence of his desecration of a temple. Another defect in the group lies in the fact that the ideal unity of the three figures is not very marked. The younger son is dying; the father is wholly engrossed by his physical anguish; the older son alone stands in any spiritual relation to one of the other figures, in the expression of his sympathy with the fate of his father. Apart from this, the three figures are united only by an external motive, *viz.* the coils of the serpents. But these defects are more than compensated by the excellences of the work. The compact composition of the group as a whole is wonderfully beautiful. The artists have displayed the most delicately calculated skill in their mode of utilizing the altar so as to secure the necessary symmetry between the bodies of the youths. The treatment of the nude testifies to a knowledge of the human frame such as is equalled in few ancient or modern works. No single model could have been found for reproducing the convulsive anguish of an agonized man like Laocoon. Such a representation can only have been the result of the most minute anatomical and pathological learning. Agesander and his colleagues have solved the problem in the most brilliant fashion.

The frequently quoted passage in Pliny (Nat. Hist. xxxvi, 37, 38), which treats of the sculptors of the Laocoon, contains no definite statement as to its date and allows no certain conclusion to be drawn as to this point.

The same is true as regards various extant bases, whose inscriptions name the sons of Agesander as the sculptors of the various works that stood on the bases. Although it might be concluded from the shape of the letters of these inscriptions that Polydoros and Athenodoros flourished about 100 B.C., yet that conclusion is uncertain, because it is doubtful whether the bases in question supported original works of these artists or merely copies. In the latter case, of course, the inscriptions might easily be written in characters of a later date. The attempt to prove that the Laocoon must be of more recent origin than the Giants' Frieze executed at Pergamum under King Eumenes II. (197-175 B.C.) may be regarded as unsuccessful. An unbiassed critical comparison of the prevailing artistic forms in the two works points rather to the opposite conclusion. From the time of Alexander the Great onwards Greek plastic art exhibits from generation to generation an increasing tendency to lay more stress upon the outward and visible appearance and upon striking external effect than upon the deeper spiritual content of the thing represented. It thus gradually came about that subsidiary motives, which were previously not represented at all or represented only in a conventional manner, were closely copied from nature and the plastic forms became penetrated with a pictorial element. While this tendency appears in full force in the Pergamenian frieze, the Laocoon group is practically unaffected by it. The composition of the latter is plastic in the highest sense of the term, and all unnecessary detail is avoided in the execution. Though the artists have treated the anatomy of Laocoon's body with greater minuteness than the earlier sculptors would have done, they were in a measure compelled to do so by their subject; for the convulsions in which Laocoon is writhing could be distinctly expressed only by a minute representation of muscles and veins. And the artists, so far from having given way to idle display in their anatomical details, have subordinated them entirely to the main motive.

Another and more decisive difference is noted in the treatment of the eyes. The eyeballs of the Laocoon group are slightly flattened, in the style of the earlier school of Greek sculptors in marble, whereas in the frieze from Pergamum the eyeballs are rounded as in nature, in the manner we notice in the Græco-Roman works, wherever they are not affected by some earlier model. The conclusion seems to be that the Laocoon is older and stands nearer the time of Alexander than the Pergamenian frieze executed under King Eumenes II (197-175 B.C.).

On the group before restoration: *Thode*, Die Antiken in den Stichen Marcantons, T. 1. For the bibliography, see *Friederichs-Wolters*, Bausteine, No. 1422, to which may be added *Robert*, Bild und Lied, pp. 192 et seq., Archæol. Märchen, pp. 142-143, and *Baumeister*, Denkmäler des kl. Alterthums, I, pp. 24 et seq., Fig. 26. The suggestion of *Kekulé*, in his Zur Deutung und Zeitbestimmung des Laocoon (Berlin & Stuttgart, 1883), that the group is later than the Pergamenian frieze and dates from about 100 B.C., has been conclusively rebutted by *Brunn* in the Jahrbuch der preuss. Kunstsammlungen, V (1884), pp. 263-272, and by *Trendelenburg* in his Laokoongruppe und der Gigantenfries des pergamenischen Altars (Berlin, 1884). — The question of the Laocoon has more recently been treated in detail by *Förster*, in the Verhandlungen der 40. Philologenversammlung in Görlitz (Leipzig, 1890), pp. 74-95, 428-438. His theory is that the group dates from the Hellenistic epoch, but is later than the Pergamenian frieze and the Farnese Bull. The present writer cannot, however, accept as satisfactory the grounds on which Förster bases the latter portion of his contention. Comp. also Jahrbücher des Vereins von Alterthumsfreunden im Rheinland, LXXXXII (1892), pp. 58-60. — The inscriptions with artists' names found in the island of Rhodes afford no satisfactory basis for determining the chronology of the Laocoon (see Jahrbuch des Arch. Instituts, IX, 1894, pp. 23-37). *Mommsen*, in Hermes, XX, pp. 285-287 and *Förster*, loc. cit., pp. 76-82, comment upon Pliny, XXXVI, 37, 38.

In the court, —

Above the door by which we leave the Cabinet of the Laocoon:

154. Fragment of a Sarcophagus Relief, representing one of the Erinyes.

This fragment formed part of the lateral face of a sarcophagus on which was represented Orestes before the

tribunal of the Areopagus. Nothing is left except the lower part of one of the Furies. From less damaged replicas we learn that she was standing opposite Athena, near the table bearing the judicial urn. The two feet of the table, distinguishable on the fragment before us, have been erroneously restored as a tripod. The Erinye holds a scourge in her right hand.

Robert, Die antiken Sarkophagreliefs, II, T. LVI, 164, p. 176.

155 (80). **Marble Urn.**

Formerly in the Villa Mattei on the Cælian Mt. The head of the winged figure on the left is restored.

According to the inscription, this urn held the ashes of two boys, Gaius Clodius Primitivus, aged eleven, and Gaius Clodius Apollinaris, aged five. The decoration is as significant as tasteful. The inscription is framed by columns resembling palm-stems. Two female winged figures below the palms are depicted in the act of opening a door, which is probably intended to signify the door of the tomb.

Monumenta Matthæiana, III, T. 63, 2. Corp. inscrip. lat., VI, 3, Nos. 15, 699.

156 (81). **Relief of a Roman Procession.**

Found in the court of the Palazzo Ottoboni (now Pal. Fiano). Nearly all the heads have been restored. The cheeks and part of the back of the head of the first figure on the left, and the face (except the nose) of the third figure are, however, antique.

On the part of the Campus Martius now occupied by the Palazzo Fiano stood in imperial times the Ara Pacis Augustæ, erected by the senate in honour of Augustus, on his return in 13 B.C. from Spain and Gaul. Several reliefs besides the one in the Belvedere have been discovered within the precincts of the palace, and these, from their size, subjects, and marked style, have evidently belonged to one and the same monument. It has rightly been conjectured that this monument must have been the Ara Pacis. So far as an opinion can be formed from the ex-

tant fragments, the series of reliefs represented the citizens of Rome, the chief officials, and priests proceeding in solemn array to celebrate the thank-offering for the emperor's safe return. The relief before us shows part of the procession. In front march two lictors, followed by two toga-clad personages, probably prætors. Next is a Camillus (comp. No. 607), with a censer (acerra) in his right hand. In the background are other toga-clad persons, possibly senators.

Visconti, Museo Pio-Clem., v, 32. *Pistolesi*, iv, 95. Mon. dell' Inst., xi, T. xxxiv, xxxv, 4; Ann., 1881, p. 314, No. 4.

157 (84). Sepulchral Ara of a Volusian.

Found in the columbarium of the Volusii, excavated in 1826-27 in the Vigna Ammendola, on the Via Appia. (Bibliography relating to the excavation, see *Benndorf und Schöne*, Die antiken Bildwerke des lateranischen Museums, p. 112.) The face of the seated man, from the root of the nose to a little above the brow, has been restored.

The personage, apparently a member of the Volusian gens, whose ashes were contained within the ara, is represented as a magistrate, seated in a curule chair with his feet on a 'suppedaneum' or footstool. The ornamentation of the monument is in good taste and well-arranged. At the lower corners in front are two recumbent sphinxes, from between whose wings spring acanthus-leaves; above are pilasters from which hang two garlands of fruit, meeting behind a theatrical mask. The sides are ornamented with volutes, from which depends a thick laurel-wreath. The inscriptions discovered in the tomb of the Volusians prove that interments were made there during the fifth and sixth decades of the first century A.D. The fine execution of the ara before us points to the same period.

Pistolesi, iv, 104. Museo Chiaramonti, iii, 21. Comp. *Braun*, Ruinen und Museen, p. 307, No. 52. For the chronology of the tomb of the Volusians, see Corpus inscrip. lat., vi, 2, pp. 1043, 1044.

158 (85). Statue of Hygieia.

Acquired under Pius VII. from a certain Pierantoni. The head, which is of a Greek marble of unknown origin,

is antique but does not belong to the body, which is of Parian marble. The attributes, right arm, left hand and adjoining part of the forearm, and numerous splinters on the mantle are restorations.

The head displays a close relationship with Attic types of Pallas belonging to the second half of the 5th cent., and from its precise but somewhat hard execution, appears to be a replica of a bronze original. A clue to its identification is obtained from the ornamental relief on the diadem, which consists of a head of Medusa, with two serpents crawling towards it. Though the Gorgon's head is appropriate to Pallas, the two serpents, arranged in this ornamental manner, cannot be included in the attributes proper to that goddess. But Athena was worshipped in Attica and other districts of Greece as the health-bestowing goddess, as Athena Hygieia; and in the last third of the fifth century, a bronze statue designed by Pyrrhos was dedicated to her under this name, as is proved by the preservation of the pedestal with the dedicatory inscription on the Acropolis. In the case of a goddess of this character the decorative serpents are appropriate enough, for serpents played a prominent part in the cult of the gods of healing; and they are among the usual attributes of Hygieia, when she is represented as an independent deity, distinct from Athena (comp. No. 876). For these reasons, the identification of the head of this statue as that of Athena Hygieia seems to be justified. The recently expressed conjecture that this head reproduces the type of the goddess as created by Pyrrhos does not admit of positive proof; but it is at any rate entitled to consideration, for the forms and stylistic peculiarities certainly suggest an Attic bronze original of the period at which Pyrrhos flourished.

From the thoroughly free and broad treatment of the robe, and from the height of the girdle on the body of the statue, we must conclude that it is a replica of an original of the 4th cent., perhaps from the Second Attic School. The mantle is arranged in the manner typical of Hygieia, so that the statue may be referred with certainty

to that goddess. The restoration of the broken hands and attributes, according to which the goddess is represented feeding a serpent, is of doubtful correctness. From the extant fragments it seems more probable that she pressed to her breast with her right hand a snake wound round her right arm, while she touched with her left the coils hanging from the right arm. Restored thus, the attitude of the figure would seem more natural and more compact than at present. A statue of Hygieia after the same original, now in the Berlin Museum, has been restored in this way, which represents the goddess in the act of affectionately caressing the animal that is the symbol of the healing-power.

Visconti, Museo Pio-Clem., VII, 5 (comp. Opere varie, IV, p. 353, No. 133). Mon. dell' Inst., IX, T. 49; Ann., 1873, Tav. d'agg. A, pp. 4 et seq. Comp. *Furtwaengler*, Masterpieces, p. 15, note 2. On the height of the girdle, see Archæol.-epig. Mittheilungen aus Österreich, V (1881), pp. 2-13. For the statue at Berlin: Verzeichnis der antiken Sculpturen, No. 353. On the Athena-Hygieia of Pyrrhos: Ath. Mitth., XVI (1891), pp. 156-165.

159 (88). **Relief from a Public Building,** probably from a triumphal arch.

The entire lower part and all the right end of the relief, including the rearmost horse and the two lictors' heads above it, are modern. The head of the figure of Roma, the right forearm, the left hand, and the staff of the vexillum, the head of the lowest man at the left end of the relief, and the face of the figure above him, besides numerous splinters, are also restored.

Apparently we must assume that the horse, the front of which has been preserved on the right, belonged to the team of four harnessed to the chariot in which stood the triumphant general. In front of the chariot marches the goddess Roma, bearing a vexillum in her left hand, while, with her head turned back, she points forward with her right hand, as though to indicate the way to the hero of the day. The faces of all the men taking part in the procession are clean-shaven, so that we must date the relief before the reign of Hadrian, a period with which

the well-marked character of the execution is also in harmony.

Pistolesi, IV, 102. Comp. *Braun*, p. 308, No. 53.

Gabinetto dell' Apolline.

160 (92). **Apollo Belvedere.**

In all probability this statue was not found at Antium (Porto d'Anzio), as is usually stated, but in a 'tenuta' (estate) of Cardinal Giuliano della Rovere near Grotta Ferrata (Jahrbuch des Arch. Inst., v, 1890; Arch. Anzeiger, pp. 48-50). Giuliano, after he had become Pope Julius II., placed this statue in the Belvedere (Jahrbuch des Arch. Inst., v, 1890, p. 10). Montorsoli (d. 1546) restored the top of the quiver, the left hand, the right forearm, the upper part of the stem, and various small fragments on the drapery and legs. The right arm was originally supported by means of a prop between the forearm and the right haunch (where remains of it are still seen); but this object is now attained by a prolongation of the upper end of the stem. The direction of the prop proves that the right forearm was advanced about 5 centimètres farther than is the case in the modern restoration (Arch. Anzeiger, 1890, p. 51).

It is difficult to write about this world-famed statue, since the foundation on which its restoration has hitherto been based has begun to totter. Previous investigations have started with a bronze statuette in the possession of Count Serge Stroganoff in St. Petersburg, which in respect to attitude is in essential agreement with the Apollo Belvedere and was believed to have been found in 1792, along with many other bronzes, at Paramythia in Epirus. In the left hand of the statuette is an object, of which the portion below the hand is now wanting, while the portion above the hand looks like a tightly tied leathern thong (Fig. 9). It was assumed that this was an ægis, while a small bronze Gorgon's head found at Paramythia was supposed to have originally formed the centre of this attribute. On this theory the Apollo Belvedere should also be restored with an ægis in his left hand. An ægis of marble, however, would have been much too heavy for the left arm of the Vatican statue, and it must therefore



Fig. 9.

have been made of hammered metal and inserted in the marble hand. The statue would thus represent the god in the act of advancing against his foes, striking terror into them by the outstretched ægis. The artist may have

had in his mind the celebrated verses from the Iliad (xv, 306 et seq.), which describe Apollo thus going against the Achæans. The whole character of the statue corresponds admirably to this theory. The secure and self-conscious attitude of the god clearly betokens that he is sure of victory. The slightly contracted brows, the parted lips, and the quivering nostrils reveal a mixture of anger and haughty contempt. Emotion, however, stops there; the lofty calmness of the forehead is unruffled. A clue to the date at which the original was conceived was thought to be afforded by the arrangement of the hair above the forehead. Such an ornament, calculated to enhance the imposing effect of the front view of the face, first appears, in the case of male figures, about the time of Alexander the Great. Lastly, in the history of the period soon after Alexander there occurred an incident well fitted to inspire the creation of some such figure as the Vatican Apollo, *viz.* the defeat of the Gauls in B.C. 278 in their attempt to capture Delphi. According to the account of the Delphians, Apollo, in the guise of a youth of supernatural beauty, rose from the opening in his temple-roof, amidst an accompaniment of earthquake, snowstorm, thunder, and lightning. The Gauls were seized with a panic and sustained such severe losses during their flight that they resolved to withdraw from Greece. The preservation of their common sanctuary and the defeat of the barbarians awoke the greatest enthusiasm among the Hellenes, who had at that time little warlike glory to boast of. In memory of the great events the Festival of the Preservation (soteria) was founded at Delphi and numerous votive offerings were brought. It was assumed that the original of the Apollo Belvedere was among those gifts. The mode in which the god is conceived of agrees with the Delphic legend, so far as is permitted by the laws of plastic art. Apollo, just emerged from his temple, raises the ægis to roll back the advancing attack of his foes, while his bearing and expression betoken that his action has accomplished his destructive intention. Moreover, the ægis corresponds with the

meteorological disturbances that accompanied the approach of the Gauls to Delphi, according to the tradition; for originally the ægis was a symbol of thunder-storms, and appears never wholly to have lost this significance in the popular mind.

The whole of this well-rounded and specious combination has, however, lately been rendered doubtful by the fact that Furtwaengler declares the Apollo Stroganoff to be nothing more than a modern forgery, based on the Apollo Belvedere. Kieseritzky, however, an archæologist who lives in St. Petersburg and has had daily opportunities of studying the Apollo Stroganoff, still believes in the authenticity of this statuette and intends to publish an elaborate refutation of Furtwaengler's views. Until this brochure appears, it will probably be the part of prudence to refrain from a positive decision on the question.

Disregarding the Stroganoff figure, Furtwaengler regards the Vatican statue as emphasizing two sides of the Apollo idea and as having no connection with any one historical event. The bow, which he seems to have held in his left hand, marked him out as the 'Far-Darter'. The attribute in his right hand was probably a branch of laurel, bound with knotted woollen bands (stemmata), and referred to the propitiatory and cleansing power of Apollo. This latter explanation is based on the traces remaining at the upper and antique end of the stump adjoining the statue. These consist of the ends of four parallel woollen fillets, to which are attached two laurel leaves with the points directed downwards; a little more to the right, on the stump itself, are two similar leaves. In these Furtwaengler recognizes the attribute held in the right hand of the god and touching the stump at its lower end. But the idea of a laurel-branch is contradicted by the artificial arrangement of the leaves, which hang vertically downwards. Such an arrangement points rather to a laurel-wreath, which, however, taken in connection with the woollen fillets, would probably have the same significance as Furtwaengler's laurel-branch. The god must have held

the laurel-wreath and the woollen band in his closed right hand, which was held more to the front than in the modern restoration, while the lower ends of the two attributes lay against the upper part of the stump.

Another archæologist has rightly pointed out the striking resemblance between the Apollo Belvedere and the Ganymede of Leochares (No. 400). It would, none the less, be rash to assume on this account that the Vatican statue is also a creation of that sculptor. We know that the Hellenistic sculptors frequently imitated older types, such as those of the Second Attic School (comp. No. 532). Caution is all the more urgent in this respect, since indications are extant, which seem to prove that the type of the Apollo Belvedere was evolved by successive steps from a statuary type known as early as the last decades of the fifth century B.C. We may, perhaps, go a step farther and recognize the germ of this evolution in the still earlier type of Apollo discussed under No. 1028, which shows a certain similarity to the Vatican statue in the attitude of the body and the position of the extremities.

The fact that the way in which the statue should be restored is problematical will not detract from the impression it makes on the visitor to the Museum. The Apollo Belvedere may lack the quiet and simple dignity that we admire in the creations of the best Greek period, but it makes up for this by the effective force of the representation. It incorporates, in the most striking manner, what the Greeks called a 'theophany', *i.e.* the sudden appearance in the material universe of a hitherto invisible deity. The inner life is most clearly expressed in the face, while we feel at the same time that the excitement is held in check by the conscious possession of divine strength.

That the Vatican statue is not an original Greek work, but a copy made about the beginning of the Empire, is conclusively proved on comparing it with a marble head, discovered at Rome and now in the museum at Bâle. This head essentially agrees with the statue in point of type,

but in point of execution reveals the principles of genuine Greek art to a much higher degree.

For bibliography, see *Overbeck*, Geschichte der griechischen Plastik, II[4], pp. 369-378, 407, 408, notes 10-33, and Kunstmythologie, IV, pp. 248 et seq. Comp. Jahrbuch des Arch. Instituts, VII (1892), pp. 164-177; also *Furtwaengler*, Masterpieces, pp. 405-412.

161 (94). **Relief of Two Women with a Bull.**

Found in the course of excavations in Terra di Lavoro. The entire left half of the relief is modern. The line of fracture is almost vertical through the neck of the bull, then it describes an elliptic curve through the head, and ends between the fore-legs. Several portions of the right half have also been restored, including the head, neck, breast, left forearm, and right hand of the woman in front of the bull, and the horns, right ear, and left forefoot of the bull itself. The only portion of the thymiaterion preserved is the lowest part, projecting immediately above the neck of the bull. The restorations have been made after a more perfect example in the museum at Florence, and are probably therefore correct on the whole (comp. Mélanges d'arch. et d'hist., published by the École Française de Rome, X, 1890; pp. 170 et seq.). Probably, however, the foremost woman instead of holding a string of pearls hanging from the thymiaterion with her right hand, either grasped the neck of the vessel, or simply made a gesture with that hand.

The relief represents two women leading a bull to the sacrifice. To restrain the restive animal, one of the women pulls hard on the rope which we must imagine as wound round the horns and forehead of the bull. The other woman walks in front, turning her head towards her companion and speaking to her. It is uncertain whether the candelabra-shaped censer (thymiaterion) above the shoulder of the bull was held in the right hand of the foremost woman, or whether we are simply to regard it as occupying the background without any reference to this figure. No matter which view is adopted, it is at all events clear from the presence of the censer, that the relief represents the preparations for a sacrifice. The composition was apparently suggested by the relief-slabs which adorned the balustrade of the temple of Nike Apteros on the

Acropolis at Athens, which seem to have been executed in 409 or 408 B.C. But at the same time the sculptor seems to have used either other quite independent models or some pictorial variation of the Attic relief. The female figures on the balustrade are identified as goddesses of victory by their wings, while those on the Vatican relief have no wings, and are therefore perhaps to be described as Bacchantes, leading a bull for a sacrifice to Dionysos.

Visconti, Mus. Pio-Clem., v, 9. *Pistolesi*, iv, 99. *Millin*, Gal. myth., Pl. 54, 267. *Guigniaut*, Rel. de l'ant., Pl. 111, 468. *Kekulé*, Die Balustrade des Tempels der Athena-Nike, T. 1[d], pp. 31-38. See also *Friederichs-Wolters*, No. 809. Comp. *Hauser*, Die neu-attischen Reliefs, p. 71, No. 100[b]. Abhandlungen des arch.-epig. Seminars in Wien, viii (1890), p. 34. On the chronology of the Athenian balustrade, see Athenische Mittheilungen, xiv (1889), pp. 364-366.

Sala degli Animali.

We begin to the right of the entrance.

162 (107). **Stag seized by a Hound.**

Only the body of the stag, and the head, fore-legs, and hind-paws of the dog are antique.

The stag has stopped its career and writhes with the pain caused by the bite of the hound. The execution shows much delicacy of appreciation. The representation of the skin seized by the teeth of the dog is especially successful.

Pistolesi, v, 4. Comp. *Braun*, Ruinen und Museen, p. 316, No. 55.

163, 164 (116, 117). **Group of two Greyhounds, Statuette of a Greyhound.**

Both sculptures come from the Monte Canino or Cagnuolo, near Civita Lavinia, which probably owes its name to these or earlier discoveries of a similar character. In the statuette, the body only is antique.

The group represents two greyhounds at play, one seizing the ear of the other. It pourtrays the slender build and shivering mobility of the animals with admirable skill. The same remark applies to the statuette.

Pistolesi, v, 5. Comp. *Meyer-Schulze*, on *Winckelmann's* Geschichte der Kunst, v, 6, § 23. *Friederichs-Wolters*, Bausteine, No. 1703.

165 (134). **Heracles with the slain Nemean Lion**, a statuette.

Only the figure of Heracles, apart from the arms and feet, seems to be antique. All the rest is modern.

Clarac, v, Pl. 791, No. 1981. Comp. *Braun*, Ruinen und Museen, p. 317, No. 57.

166 (137). **Heracles slaying Diomede the Thracian,** a statuette.

This belongs, with three other statuettes in the same room, to a series referring to the labours of Heracles. They were found beside each other at Ostia by R. Fagan. The execution is mediocre and all have been freely restored. — No. 141 is erroneously restored. Heracles was not represented bearing off the Delphic tripod; more probably he was carrying the Erymanthian boar on his left shoulder and terrifying therewith Eurystheus, whose figure was added on the plinth on a smaller scale. — No. 208, Heracles slaying Geryon. — No. 213, Heracles carrying off Cerberus.

Visconti, Museo Pio-Clem., II, 5-8. *Clarac*, V, Pl. 797, No. 2001; Pl. 798, No. 2009; Pl. 800, Nos. 2001, 2010. Comp. *Fea*, Relazione d'un viaggio ad Ostia, p. 43. For No. 141, see *Zoega*, Bassirilievi, II, p. 71, note 85.

167 (138). **Young Centaur with Eros on his back.**

Found behind the hospital of S. Giovanni in Laterano. The head, both arms (with the attributes), the tail, nearly the whole of the Eros, the palm-tree stump, and almost the entire plinth are restorations. Of the horse only a portion of the upper part of the right fore-leg and the lower end of the left fore-leg are antique.

This figure is to be referred to the same original as a statue (No. 512) in the Capitoline Museum (under which will be found the necessary remarks as to type), but differs somewhat in the representation of the raised right arm. On the right side are the remains of a support reaching obliquely upwards, which could only have been used to connect the body with some comparatively heavy object held in the raised right hand. The modern restorer has assumed that this object was a hare, and perhaps he is right. The idea expressed in the group would then be as follows. The Centaur gives himself up to the pleasure of hunting and rejoices over his booty; but already on his back sits the dangerous god of love, ready to entrap the careless hunter. This idea is entirely in harmony

with the spirit of the Hellenistic age; and finds a striking analogy in the domain of poetry in the 12th (II) Idyll of Bion.

Visconti, Museo Pio-Clem., I, 51. *Pistolesi*, V, 10. *Clarac*, IV, Pl. 739, No. 1783. Comp. *Welcker's* Zeitschrift, p. 330. *Braun*, Ruinen und Museen, p. 317, No. 58.

168 (139). **Equestrian Statuette of Commodus** (?).

Formerly in the Villa Mattei and acquired under Clement XIV. The lower part of both the legs and the right arm of the man are restorations, as well as the ears, fore-legs, and lower hind-legs of the horse, and most of the stem and plinth.

A man in hunting-dress aims a blow with his spear at some animal below him. The head bears some resemblance to the portrait of Commodus; but the similarity is not so striking as to warrant the conclusion that this is certainly a likeness of that emperor. In any case the arrangement of the hair and beard shows that the personage represented lived in the time of the Antonines. The pose of this equestrian statuette, no less distinct than natural, was not the invention of the sculptor, but was borrowed by him from earlier art. It is enough to recall the fact that the figure of Trajan on two of the relief-medallions built into the Arch of Constantine is treated in the same manner. The restoration of the Vatican statuette is vindicated by these figures.

Monumenta Matthæiana, I, 93. *De Rossi*, Raccolta di statue, T. 104. *Pistolesi*, V, 11. *Clarac*, V, Pl. 962, No. 2475. Museo Chiaramonti, III, 24. Comp. *Winckelmann's* Geschichte der Kunst, XII, 1, § 21. *Visconti*, Museo Pio-Clem., I, p. 237, note *. *Braun*, Ruinen und Museen, p. 318, No. 59. *Bernoulli*, Röm. Ikonogr., II, 2, p. 235, No. 53; p. 243. For the figures of Trajan, see Antike Denkmäler, published by the Arch. Institut, I (1890), T. 42, 1; T. 43, 7.

169 (151). **Altar with a slaughtered Ram.**

Formerly in the Villa Mattei, and acquired under Clement XIV. The muzzle and lower parts of the legs are restored.

The slaughtered ram lies upon an altar, the liver and other entrails protruding from the opened carcase. The

fidelity to nature of the representation is astonishing. The incisions upon the fleece were apparently intended by the sculptor to indicate the cracks in the coating of dirt which covers the wool of sheep before they are washed for the shearing.

Monumenta Matthæiana, II, 69. *Visconti*, Museo Pio-Clem., VII, 33; comp. I, p. 237, note *. *Braun*, Ruinen und Museen, p. 318, No. 60.

170 (153). **Goat-herd resting.**

A fracture runs across the upper part of the breast and the left forearm; all to the right of this line seems to be modern.

A young goat-herd, surrounded by his flock, rests comfortably on the turf, leaning his head on a mound covered by a bear's skin. His pedum and syrinx lie beside him. This composition is obviously related to the idyllic movement which began to develope in Greek painting after the period of Alexander the Great. Small works in marble like that before us (comp. No. 927) were used to adorn the gardens in the peristyles of Roman houses. The peristyle of the Casa di Marco Lucrezio in Pompeii gives an example of this kind of decoration.

Pistolesi, V, 13. *Clarac*, IV, Pl. 741, No. 1784. Comp. *Braun*, p. 318, No. 61.

171 (154). **Leopard.**

The head, neck, fore-legs and adjacent parts of the breast, the stem, and the plinth are restorations.

Pliny (Nat. Hist. 35, 2) describes how it had become the fashion in the time of the Emperor Claudius to produce variations in marble by inserting fragments of other kinds of stone, and by this kind of intarsia-work to represent objects and animals. 'We have in fact', he concludes, 'begun to paint with stone'. The leopard before us is of this description. The body is of Oriental alabaster; the spots on the skin are reproduced by round pieces of black marble (nero antico) inserted in the alabaster, with smaller pieces of yellow marble (giallo antico) in the centre of each.

Beschreibung der Stadt Rom, II, 2, p. 162, No. 41. Rheinisches Museum, XXV (1870), pp. 397, 398.

172 (157). **Hellenistic Relief of a Country Scene.**

Found under Pius VI. at Otricoli.

A peasant is watering a cow, which he is bringing to market, at a wayside spring overshadowed by a venerable tree. While the cow drinks, her calf pulls at her udder. The branch in the right hand of the peasant has probably nothing to do with a lustration to be performed with the cow, as is usually supposed, but is probably merely a weapon against the flies. A pair of ducks, also apparently destined for market, hang from the pedum which the countryman bears over his shoulder. In the background is a small Ionic temple, a rustic sanctuary with its precincts surrounded by a wall. The execution of the relief does not lack character but is somewhat dry.

Visconti, Mus. Pio-Clem., V, 33. *Pistolesi*, V, 14. *Schreiber*, Die hellenistischen Reliefbilder, I, 74. Comp. *Welcker's* Zeitschrift, p. 441. *Braun*, Ruinen und Museen, p. 319, No. 62. *Bötticher*, Der Baumkultus, p. 47. *Friederichs-Wolters*, No. 1901. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 96, No. 69.

173 (158). **Relief of Eros in a Chariot drawn by Boars.**

Said to have been discovered in the excavations carried on by Cardinal Francesco Barberini in Hadrian's Villa near Tivoli; and acquired under Pius VI.

All-powerful Eros has succeeded in training two wild boars to draw his chariot in the circus. The manner in which the two clumsy animals dash straight on, side by side, thus rendering a service quite opposed to their nature, is expressed in the happiest way. The goal of the equipage appears to be the tastefully decorated altar on the right side. The execution is very careful.

Visconti, Mus. Pio-Clem., IV, 12. *Penna*, Viaggio pittorico della Villa Adriana, III, 17, 1. *Pistolesi*, V, 14. Comp. *Welcker's* Zeitschrift, p. 368. *Braun*, p. 319, No. 63. *Friederichs-Wolters*, No. 1900.

174 (164). **Stag attacked by two Blood-hounds.**

This group is admirably conceived and skilfully executed, but has been freely restored.

175 (172). **Ass's Head,** in grey marble.

The ears (except the roots) and various unimportant splinters have been restored.

The ivy-wreath upon the head points to the fact that this ass belonged to the Bacchic thiasos, and may, *e.g.*, have carried Ariadne or some fair Bacchante. Thoroughly satisfied with this position, the animal expresses his feelings in his own way by laying his ears back.

176 (173). **Stag attacked by a Hound.**

The only antique portions are the body of the stag, the two front-paws, the right hind-paw, and the point of the tail of the dog.

This group resembles No. 162 (107); but in this example the stag rears in its agony.

Pistolesi, v, 15. Comp. *Braun*, p. 316, No. 55.

177 (182). **Ass's Head.**

The ears are restored.

The animal, scenting a female of his own species, lifts his head and brays.

178 (194). **Sow and Twelve Young Ones.**

Found in the garden of the Monache Barberine, above the ancient valley of the Quirinus, now the Valle di S. Vitale, which separates the Quirinal from the Viminal. The snout and ears of the sow are restored.

As we might naturally expect to find monuments referring to the foundation of Rome in the region where this group was excavated, it is probable that this work represents the prodigy seen by Æneas on the shore of Laurentum. The Laurentian sow, it is true, had a litter of thirty, according to tradition; but the difficulty of introducing so many figures into a plastic group both explains and justifies the action of the sculptor in limiting himself to twelve. The group is treated with wonderful fidelity to nature. The satin-like skin, without bristles, which distinguishes Italian swine from those of northern countries, is admirably reproduced, and no less so the

expression of mingled stupidity and content that characterizes the sow. The motions of the piglings and their eager attack on their mother's teats could not be more effectively hit off.

Visconti, Museo Pio-Clem., VII, 32, 2. Comp. *Braun*, p. 320, No. 64. *Detlefsen*, De arte Romanorum antiquissimâ, III, p. 4.

179 (202). **Camel's Head.**

The front of the lower jaw is restored.

Camels when irritated spit at their enemies — a fact that explains the conception of this head. The hole in the mouth proves that it was used as a water-spout, the water issuing from it adding a vivid realism to the conception. The peculiar stare of the camel is excellently reproduced.

Pistolesi, V, 16.

180 (228). **Marine Centaur carrying off a Nymph.**

Found in a pozzolana-pit in the Vigna Degli-Effetti on the Via Latina. The waves serving as a base to the group were added by the restorer. The group itself has also been restored in various places.

The Centaur encircles the Nymph with his right arm and raises the left in triumph, while the Nymph seizes his hair with her left hand, and stretching out her right arm, shrieks for help. A Cupid, perched on the fish-tail of the Centaur, inclines his right ear with his right hand towards the Nymph as though to catch her agonized appeal more distinctly; while another Cupid, kneeling on a higher curve of the tail, lays his hand upon his mouth as though counselling her to be silent. This group also is a decoration for a fountain; for we are informed that the statue of the Centaur was bored to admit a water-pipe, and that the opening between his horse-legs was not closed until the figure was restored. But the writer must, however, confess that the antique origin of the group is not beyond a doubt, in spite of the entirely reliable account of its excavation.

Visconti, Mus. Pio-Clem., I, 33. *Pistolesi*, V, 18. *Millin*, Gal. myth., Pl. 175, 301. *Guigniaut*, Rel. de l'ant., Pl. 248, 514. *Hirt*, Bilderbuch, T. 18, 9. *Clarac*, IV, Pl. 745, No. 1808. *Baumeister*, Denkm. des kl. Alterthums, III, p. 1864, Fig. 1964. Comp. *Welcker's* Zeitschrift, p. 321. *Braun*, p. 320, No. 65.

Beneath the preceding, —

181. **Oval Sarcophagus Lid.**

The reliefs, which are skilfully put together from beautiful motives borrowed from earlier art, represent the Bacchic thiasos. Dionysos reclines in a chariot drawn by panthers, Silenus in one drawn by asses. Another chariot drawn by panthers bears a female form, in which we must probably recognize Ariadne. A third is laden with masks of Satyrs, drinking-vessels, and a syrinx. Two camels and an elephant, also hung with Bacchic attributes, seem to refer to the Indian expedition of Dionysos. Lascivious Pans assail Bacchantes or Hermaphrodites. In the midst of the throng Heracles sits at rest, holding a goblet in his left hand.

Visconti, Mus. Pio-Clem., I, 33. *Pistolesi*, V, 14. Comp. *Stephani*, Der ausruhende Herakles, p. (447) 195. *Braun*, Ruinen und Museen, pp. 321, 322.

182 (232). **Upper Portion of a Minotaur.**

Formerly in the possession of Cavaceppi, the sculptor. The horns and ears are modern.

This is a fragment of a group representing the contest between Theseus and the Minotaur. The monster rolls his huge eyes in defiant rage, conscious that he is outmatched by his bold antagonist. The transition from the human body to the bull's head is very skilfully managed. Comp. No. 818.

Cavaceppi, Raccolta di antiche statue, II, 6. *Braun*, Zwölf Basreliefs, vignette at the end of No. 5, Dædalus and Pasiphaë; Ruinen und Museen, p. 322, No. 66.

183 (233). **Cow and Countryman**, freely restored and partly retouched.

This much mutilated group has been restored as a bull, held by a man seated on the ground — a treatment that cannot be explained. Much more probably it represents a cow; the man lays his left hand on the udder and pulls a rope attached to the horns with his right, in order to bring the animal into the proper position for milking.

Visconti, Mus. Pio-Clem., VII, 30. *Clarac*, IV, Pl. 770 D, No. 1908 A. Comp. *Welcker's* Zeitschrift, p. 471.

Galleria delle Statue.

Our inspection begins to the right of the entrance.

184 (248). **Statue in armour, with portrait-head of Albinus.**

Found at Castro Nuovo, near Civita Vecchia.

The cuirass, the style of which refers it to the second half of the 1st century A.D., exhibits a Palladium, flanked by two goddesses of victory, in short robes. The antique head (nose restored), which does not belong to this statue, is a portrait of Clodius Albinus (193-197 A.D.) and formerly belonged to Belisario, the dealer in art. Its expression clearly announces the brutal scorn peculiar to that brave general. Portraits of Albinus are very rare, as Septimius Severus did his best to destroy all remembrances of his hated opponent.

Visconti, Mus. Pio-Clem., III, 11. *Pistolesi*, V, 33. *Clarac*, V, Pl. 964, No. 2479. For the head: *Visconti*, Iconographie romaine, III, p. 97, Pl. 47, Nos. 6, 7. Comp. *Welcker's* Zeitschrift, p. 349. *Braun*, Ruinen und Museen, p. 354, No. 93. Bonner Studien (Berlin, 1890), p. 13.

185 (250). **Statue of Eros or Thanatos.**

Found in the group of ruins known as Centocelle, on the Via Labicana, and acquired for the Vatican by Clement XIV. The point of the nose and fragments of the hair are restored.

The statue, labelled 'Amore', represents a delicate youth, whose features wear an expression of dreamy melancholy, while he gazes intently towards the ground. The hair is twined in a mass over the forehead, while long curls hang down over the ears and neck. The holes in the back must have been intended for wings (perhaps

made of gilded bronze), a circumstance of importance in forming a critical estimate of the statue, for the wings provided an appropriate background for the slender figure. The execution is mediocre; the corners of the mouth, crudely executed with the drill, are especially unsuccessful.

The statue seems to go back to the Thespian Eros of Praxiteles. The numerous replicas of the type in question show that it must have been one of great celebrity. The attractive grace of the head and the forms of the body accord perfectly with the manner of Praxiteles. A Greek epigram says of the Thespian Eros that he rouses the feeling of love not by his arrows but by his glances; and this seems entirely applicable to the character of the features before us. The plait of hair above the forehead no longer offers any obstacle to the ascription of this type to Praxiteles, since it has been proved that a coiffure of this kind was known as far back as the fifth century B.C.

The Thespian Eros seems to have leant with his left hand on a bow placed on the ground, while his right arm hung, without an attribute, by his side. The first motive is assured by various statues of the type in question; while the fact that the right hand held no attribute seems proved by a replica on a Pompeian stucco-relief and (apparently) by two examples in the round.

In the Hellenistic or Roman period this Eros of Praxiteles was converted, with little modification, into a Thanatos, or god of death. This metamorphosis is illustrated by two other replicas in the museums of Rome, one of which (No. 393) is in the Galleria dei Candelabri, while the other (No. 569) is in the Palazzo dei Conservatori. The bow was retained as the attribute of the left hand, while the right hand was furnished with an inverted torch, the symbol of death. Sometimes, as in No. 393, the sculptor omitted the wings which characterize Eros.

In such a case as that before us, where hands and attributes are lacking, it is, of course, impossible to say whether we have to do with the original or with the mod-

ified type — whether we are looking at a copy of the Thespian Eros of Praxiteles or at a figure of Thanatos derived from that statue.

Visconti, Museo Pio-Clem., I, 12. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 35, 144. *Baumeister*, Denkmäler des klassischen Alterthums, I, p. 497, Fig. 538. *Furtwaengler*, Masterpieces, pp. 314-316 (where the head is represented in Fig. 135). Farther bibliography, see *Friederichs-Wolters*, Bausteine, No. 1578.

186 (251). **Statue of a Youth, in the style of Polycleitos.**

The head (the nose, almost all the mouth, and the chin modern) has been reunited with the statue but is apparently the original. The restorations of the figure include the right arm from a little below the shoulder downwards, the lower part of the left forearm, the lower part of the left leg, and a piece on the left thigh, which the restorer has mistakenly turned outwards.

Both in the type of the head and in the formation of the body, this statue betrays an unmistakeable kinship with the Doryphoros of Polycleitos (comp. No. 58). The forms are, however, somewhat more slender, and indicate a youth on the verge of manhood. The statue also differed from the Doryphoros in the position of the arms. The left arm, instead of being bent as in the case of the Doryphoros, hung by the side and was connected with the body by a support, of which traces are still visible on the left thigh. The right forearm was extended and obviously held some attribute. The statue would therefore seem to represent a type of athlete modified from the Doryphoros, either by Polycleitos himself or by one of his pupils.

Clarac, VI, Pl. 856, No. 2168. *Furtwaengler*, Masterpieces, pp. 281, 282, Fig. 120. Comp. Ann. dell' Inst., 1878, p. 8 G.

187 (253). **Torso of a Triton or Marine Centaur.**

Found on the farm of S. Angelo at Tivoli. The point of the nose, parts of the ears and hair, and almost the entire lower part of the body are restored.

As the lower part of this statue is wanting, so that we do not know whether it ended merely in the body of

a fish, or had also horse's legs in front, it remains uncertain whether the figure represented a Triton or a marine Centaur. But in any case it is the most imposing of all the representations of this kind now extant, and is especially well adopted to give an idea of the method in which Scopas treated such marine beings. As the Tritons, Sea Centaurs, and Nereids formed to a certain extent a thiasos inhabiting the sea, plastic art has borrowed various forms for their characteristics from the retinue of Dionysos. Thus the ears of the figure before us recall the ears of the Satyrs, and the fish's skin, brought over the breast, resembles the nebris. The imposing head exhibits the melancholy expression peculiar to water deities. We receive the impression that this being is gazing sadly over the boundless sea, and that a sigh is escaping from the parted lips. The hair appears saturated with water. As the form of the head and face strongly reminds us of a celebrated work of the Second Attic School, *viz.* the figure of the mourning Niobe, we may assign to this statue a close connection with the art of Scopas. At the same time it may be questioned whether Scopas in similar representations did not treat the expression of melancholy with greater moderation, and whether that expression was ever carried to the degree, which we see in the Vatican statue, before the later period of art.

Visconti, Museo Pio-Clem., I, 34. *Pistolesi*, V, 34. *Clarac*, IV, Pl. 745, No. 1806. *Millin*, Gal. myth., Pl. 73, 300. *Hirt*, Bilderbuch, T. 18, 8. *Guigniaut*, Rel. de l'ant., Pl. 132, 513. *Conze*, Heroen- und Göttergestalten, T. XVII, 1. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1862, Fig. 1962. *Brunn und Bruckmann*, Denkmäler griech. und röm. Sculptur, No. 137. Comp. *Welcker's* Zeitschrift, p. 321. *Braun*, Ruinen und Museen, p. 329, No. 69. Athen. Mittheilungen, VI (1881), p. 422. *Brunn*, Griechische Götterideale, pp. 46-52.

188 (255). **Statue of Paris.**

Formerly in the Palazzo Altemps. The point of the nose, part of the right arm under the chiton, the left forearm, the lower part of the right leg (except the front of the foot), and the left foot are modern. The left foot

is erroneously restored, in a manner that shortens the left leg with a most awkward effect. A fragment of the original antique heel may still be seen on the plinth, beneath the sole of the modern foot. The statue has suffered from ruthless re-working.

The keen glance proves that Paris is represented as the judge of the three goddesses, so that the restorer is probably right in placing an apple in his right hand. While Paris is usually represented by Græco-Roman artists by a tender, almost boyish, type, he here appears as a powerful youth, of enchanting beauty, obviously able, not only to deceive women, but also to accomplish deeds of arms. Pliny (Nat. Hist. 34, 77), speaking of the Paris of Euphranor, a master whose activity lasted at least down to the early years of Alexander the Great, states, that in this figure there could at once be recognised the umpire of the goddesses, the lover of Helen, and the slayer of Achilles. Such a description admirably fits the statue before us. Moreover, this statue exhibits the proportions peculiar to that master, *viz.* a slender body with a comparatively large head and well-developed arms and legs. It would thus seem as if the type of the statue before us had indeed been influenced by the Paris of Euphranor. We cannot, however, affirm that it is a copy of a single figure. The motive, on the contrary, awakes the suspicion that the figure of Paris as here represented reproduces part of a picture or a relief containing several figures. The forms indicate the Hellenistic period. Two fragments, one on the plinth to the left of the left leg, the other on the mantle falling over the left thigh, are perhaps traces of a pedum which may have touched at these spots.

De Rossi, Raccolta di statue, T. 124. *Piranesi*, Raccolta di statue, T. 6. *Visconti*, Museo Pio-Clem., II, 37. *Pistolesi*, V, 35. *Clarac*, V, Pl. 829, No. 2078. Comp. *Welcker's* Zeitschrift, p. 342. *Braun*, p. 329, No. 70. *Furtwaengler*, Masterpieces, p. 357, note 5.

189 (259). **Apollo Citharœdos, restored as Pallas.**

Formerly in the garden of the Palazzo Ottoboni-Fiano. The head is antique but does not belong to the statue. The forearms with their attributes, various splinters on

the mantle covering the breast (especially on the long fold hanging down on the left side), three toes of the right foot, the little toe of the left foot, and part of the plinth have been restored.

The shape of the breast indicates that the figure is masculine. The fall of the folds on the left side of the breast, near the upper arm, affords a clue to the identification. It is easily perceived that some article has been chiselled away, which raised the garment, and caused the vertical folds beginning at that spot. This can only have been a cithara, the upper end of which had caught the garment. The statue therefore represented Apollo Citharœdos, touching the cithara with his left hand, while the outstretched right hand possibly held a goblet. The same attributes and a similar attitude were to be seen in a statue by Bryaxis, which stood in the temple of Apollo at Daphne (near Antiochia on the Orontes) and is apparently reproduced on the coins of Antiochia, and on a tetradrachma of Antiochus V. Epiphanes. A similar figure is also to be found upon Acarnanian stamps, on coins of Augustus (where it is indicated by the inscription as Apollo Actius), and upon coins of later emperors (with the inscription Apollo Palatinus or Augustus). Of all the extant statues representing Apollo as Citharœdos this is the most dignified and imposing, and its conception is certainly earlier than that of the slenderer and more mobile type which we recognize in No. 267. The massive forms and the treatment of the garments recall the artistic methods of the Second Attic School. The feminine head placed on the statue exhibits a beautiful type of the 5th cent. B.C., but has suffered much from re-working.

Visconti, Museo Pio-Clem., III, 37. Remaining bibliography in *Friederichs-Wolters*, Bausteine, No. 1528, to which *Welcker's* Zeitschrift, p. 353, must be added. For the Apollo of Bryaxis: Berichte der sächsischen Gesellschaft der Wissenschaften, 1886, pp. 20-27. *Overbeck*, Griechische Kunstmythologie, IV, pp. 96, 97. For the coins cited for comparison: Berichte d. sächs. Gesellschaft, 1886, pp. 3-7, 21 et seq. *Overbeck*, Kunstmythologie, IV, Table of coins V, 37-41, pp. 96, 97, 305. Comp. Römische Mittheilungen, III (1888), p. 296. Philologus, new series, I (XLVII, 1889), pp. 689 et seq.

190 (260). **Attic Votive Relief, dedicated to the Gods of Healing.**

Brought to Rome from Greece. All the heads, almost the entire upper torso of the seated god, and the right arm and both legs (feet ancient) of the youth raising the chlamys are restorations. Pentelic marble.

The gods of healing are on the left. Asclepios sits in a chair, the arms of which are supported by winged sphinxes; behind him stands Hygieia, raising her left hand as though about to lay it on her father's shoulder; the youths standing in front of Asclepios are his sons Podaleirios and Machaon. To the right is a group of mortals, on a smaller scale, offering their homage to the gods. This group includes a man, two women (each with a child at her breast), three half-grown boys, and a little girl.

Visconti, Museo Pio-Clem., v, 27. *Pistolesi*, v, 37. *Panofka*, Asklepios und die Asklepiaden (Abhandlungen der Berl. Akademie, 1845), T. v, 1. Comp. *Welcker's* Zeitschrift, p. 439. *Braun*, Ruinen und Museen, p. 331, No. 72. Jahrbuch des Arch. Inst., II (1887), p. 108, note 6. For this type of relief, comp. Arch. Zeitung, xxxv (1877), pp. 139 et seq. Mittheilungen des Archäol. Inst. at Athens, II (1877), pp. 214 et seq.; X (1885), pp. 255-271.

191 (261). **So-called Penelope.**

As regards motive, this figure, though not a relief but a statue, corresponds with No. 92, under which the necessary remarks were made concerning the method of representation. It appears to be a copy from the early imperial epoch, judging from the careful, though somewhat lifeless execution. Its restoration offers a striking proof of the arbitrary method in which modern Roman stone-carvers sometimes deal with antique sculptures. The statue wanted the head along with the portion of the garment covering it. The restorer has supplied the latter, and has added the face from an antique head of a youth (point of the nose restored), the style of which seems somewhat later than that of the body. Other restorations are the right hand, the right leg from a little above the knee to the middle of the calf, both feet with the adjoin-

ing parts of the robe, the lower part of the rock-seat, and the plinth. The top of the rock-seat is also due to modern restoration. More probably, as other reproductions prove (Nos. 92, 589), the figure sat on a seat without a back, beneath which stood a wool-basket.

Müller-Wieseler, Denkmäler der alten Kunst, I, T. IX, 35. *Baumeister*, Denkmäler des klassischen Alterthums, II, p. 1037, Fig. 1250. *Brunn und Bruckmann*, Denkmäler, No. 175. *Collignon*, Histoire de la sculpture grecque, I, p. 4077, Fig. 310. Denkmäler, published by the Arch. Institut, I (1838), T. 31 A, where also on p. 17, as well as in *Friederichs-Wolters*, Bausteine, No. 211, farther bibliographical references are given. Comp. also Sitzungsberichte der Berliner Akademie, 1884, p. 622.

Inserted in the base of this statue is —

192. **Hellenistic Relief of Dionysos and Ariadne.**

The upper part of the Dionysos, both arms, and the top of the sceptre, the upper half of the Silenus, and both arms and the left foot of the Ariadne are restorations.

Dionysos is represented lying on an elegantly worked couch, while Ariadne rests on his knees in a half-sitting, half-lying attitude, and Silenus, represented on a smaller scale than the lovers, advances towards Ariadne. The restorer represents Silenus offering a goblet to his master's beloved; and traces on the left thigh of Ariadne corroborate the idea of some such action. The characteristic ugliness of Silenus offers an effective contrast to the beauty of Dionysos, and to the graceful, sensuous charm of Ariadne. From the analogy of similar representations in better preservation, it has been conjectured that the couch upon which the lovers are resting stood upon a chariot; and that consequently the fragment belonged to a relief representing the wedding-procession of Dionysos and Ariadne. The composition is excellent and the execution careful.

Pistolesi, V, 39. *Schreiber*, Die hellenistischen Reliefbilder, T. 51. Farther details in *Friederichs-Wolters*, Bausteine, No. 1888. Comp. *Schreiber*, Die Wiener Brunnenreliefs aus Palazzo Grimani, p. 95, No. 44.

193 (262). **Statue of Augustus;** freely restored.

Found in the Basilica of Otricoli. The bridge of the nose and the crown of the head are restored.

This statue was formerly erroneously taken for Caligula, though it obviously represents Augustus in early manhood. The pose of the body recalls that of a plastic type, which is best illustrated in a statue at Munich (comp. No. 967) and is supposed, with great probability, to represent Diomedes. The sculptor seems to have taken this type as his model for the body of Augustus, but has arranged the clothes after the Roman fashion.

Visconti, Mus. Pio-Clem., III, 3. *Bernoulli*, Römische Ikonographie, II, 1, T. III, p. 29, No. 13. *Furtwaengler*, Masterpieces, p. 155.

194 (264). **Apollo Sauroctonos.**

Found in 1777 in the Villa Magnani on the Palatine. Restorations are a large fragment on the top of the head, the entire left side of the face (including the eye, the nose, the mouth, and the chin), the right forearm, three fingers of the left hand, the right leg from the middle of the thigh, the left leg from the knee downwards, part of the tree-trunk with the upper part of the lizard, and the plinth.

Pliny (Nat. Hist. 34, 70) records that Praxiteles carved an Apollo in early manhood, lying in wait with a dart for an approaching lizard. The statue was executed in bronze, and was known in antiquity as the 'Lizard Slayer' (Sauroctonos). The figure before us is a marble reproduction of this statue by Praxiteles. Some have wished to recognize a peculiar method of divination in the action of the youthful god, but this conjecture finds no support in what is known of soothsaying among the Greeks. It more probably represents a kind of game, in which the point was to transfix the rapidly darting lizard. This game is represented in an ancient vase-painting, and to this day in the Roman Campagna both men and boys may be seen amusing themselves by throwing knives at lizards. The statue before us represents the youthful Apollo engaged in a similar employment. He stands in ambush,

nalf hidden behind the tree, and takes aim with the dart at the animal as it runs up the stem. The Apollo Sauroctonos is thus one of the earliest works of art in which a god is represented in a genre manner, without ethical significance. The charming grace of the figures by Praxiteles was specially praised among the ancients; and the easy posture of the Vatican statue brings this quality visibly before us. The formal treatment of the face and hair differs essentially from the naturalistic method introduced mainly by Lysippos.

Visconti, Museo Pio-Clem., I, 13. *Pistolesi*, VI, 11. *Rayet*, Monuments de l'art antique, II, Pl. 46. *Overbeck*, Kunstmythologie, IV, pp. 134, 235 (No. 2) et seq.; Atlas, XXI, 2. *Loewy*, Lysipp u. seine Stellung in d. griech. Plastik, p. 25, Fig. 11. Comp. *Welcker's* Zeitschrift, p. 312; Alte Denkmäler, I, pp. 406 et seq. *Brunn*, Geschichte der griechischen Künstler, I, pp. 337, 351. *Friederichs-Wolters*, Bausteine, No. 1214. *Overbeck*, Geschichte der griech. Plastik, II^4, pp. 53, 54. *Furtwaengler*, Masterpieces, pp. 336, 396.

195 (265). **Statue of an Amazon.**

Formerly in the Villa Mattei; acquired under Clement XIV. The neck, both arms, the top half of the quiver, the right leg from the knee to the ankle, the upper half of the tree-trunk with the shield and axe upon it, and the crest of the helmet are restorations. The left leg is antique though broken. The head, united with the bust by a modern throat, is antique (nose, lower lip, and chin restored), but belongs to another statue, *viz.* a replica of the type treated under No. 503. No replica of the type represented by No. 195 has retained its original head. This is true even of the statue in Petworth House, England (*Michaelis*, Ancient Marbles in Great Britain, pp. 606, 607; Jahrbuch des Arch. Inst., I, 1886, T. I, 2, p. 20 δ), the head of which was, until lately, erroneously supposed to belong to it (*Furtwaengler*, Masterpieces, p. 130). We may, perhaps, have to recognize a reproduction of the head of this type of Amazon in a bronze herma found at Herculaneum (*Furtwaengler*, Op. cit., pp. 138-140).

According to the conception of the restorer, the Amazon was in the act of taking off her bow, which she is supposed to have carried slung across her shoulders, perhaps in order to surrender herself to a victor. This mode

of carrying the bow, however, was not found in antiquity, so far as our knowledge goes. On the contrary, all monuments and statements of authors indicate that it was carried fastened to the quiver, and the best replica of the type of Amazon before us, *viz.* a torso now at Trèves, shows the bow in this position.

The investigation into the original motive must start from a gem, formerly in the Natter Collection, but at present unfortunately not forthcoming. The impression from this stone (Fig. 10) shows an Amazon agreeing in point of attitude with the Mattei Amazon and its reproductions. The right hand, thrown over the top of the head, grasps a spear or a pole, while the extended fingers of the pendent left hand touch the lower part of the weapon. It has been conjectured that the Amazon is supporting herself in this manner in order to rest, but a single glance proves that such an attitude would be in the highest degree forced in the case of a simply resting figure. On the other hand, the attitude is quite satisfactorily explained if we assume that the Amazon is preparing to take a leap with the assistance of the spear or pole. The same remark is true of the plastic replicas of the figure, in which many details are more distinct than in the small impression from the gem. The sketch at Fig. 11 serves to illustrate the original motive. The Amazon is on the point of placing the spear in the proper position for the intended leap. She grasps it firmly at the top with her raised right hand, and permits the lower part to slide through the open fingers of the left hand. The right foot is firmly planted, the left touches the ground only with the ball of the foot, as it must presently make a backward movement to assist the spring; the chiton has been pulled up from the left thigh and thrust under the girdle in order to give free play to the left leg in the leap. The spur-straps on the left ankle

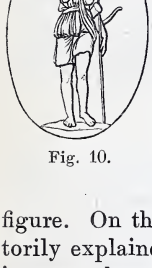


Fig. 10.

identify the Amazon as an equestrian, but apparently have no further significance in the situation in which they appear. It has, however, been conjectured from this attribute that the Amazon is on the point of springing on to her horse; but this suggestion is contradicted by the reflection that a skilful rider would perform so customary an action without further ado, and would certainly never devote so much attention to taking up the necessary preliminary position. It is more probable that the Amazon is preparing to undertake an extraordinary leap, of which, perhaps, some mythical tradition, now lost to us, gave an account.



Fig. 11.

This type exhibits a slenderer figure, a softer treatment of the nude, and a richer arrangement of the drapery, than the Polycleitan type (comp. No. 32), and therefore appears to date from a somewhat later period than the latter; yet we can hardly bring it down beyond the close of the 5th century B.C. Both the composition and the general style seem to imply a bronze original.

The execution of the Vatican example is tasteful but somewhat dry. The chiton still shows traces of colouring, now of a yellowish-brown tint. The inscription on

the plinth, which is repeated on a base now in the Villa Wolkonsky, states that the statue was removed from the College of the Physicians to the spot where it was afterwards erected.

Brunn und Bruckmann, Denkmäler griech. u. röm. Sculptur, No. 350. *Collignon*, Histoire de la sculpture grecque, I, p. 506, Fig. 259. Bibliography, see Jahrbuch des Arch. Instituts, I (1886), p. 20γ. Comp. the last-mentioned work, pp. 25-28, 34-39, 43-47, and *Furtwaengler*, Masterpieces, pp. 136-140, Fig. 56. On the spur-straps, see Verhandlungen der Berliner Gesellschaft für Anthropologie, 1890, pp. 200-202. The inscription belongs to the class dealt with in the Bull. archeologico cristiano, III (1865), pp. 7, 8. For the base in the Villa Wolkonsky, see *Matz-Duhn*, Antike Bildwerke in Rom, I, No. 1598.

In the base of 195 (265) is inserted —

196. **Relief.**

This finely executed relief represents a bearded man with portrait-features (nose restored), seated with his body bent forward and looking downwards. Although only the upper part is antique, the restorer appears to have been right in picturing the man as reading or writing. The strongly marked countenance seems to be that of a scholar. The style of the relief indicates that it is a copy after a Hellenistic original.

Jahrbuch des Arch. Instituts, I (1886), p. 77.

197 (267). **Drunken Satyr.**

Formerly in the Villa Mattei; acquired under Clement XIV. The point of the nose, the lips, the right arm with the hair under the right hand, the left forearm, the upper part of the wine-skin, the lower part of the right leg, the left leg from the middle of the thigh downwards, the head on the panther-skin, and part of the rock-seat are modern. The left foot is mainly antique.

A circular opening in the wine-skin proves that this statue served to adorn a fountain, and that the water gushed out of the wine-skin. The intoxicated Satyr is on the point of falling asleep. He supports himself with his left elbow resting on the wine-skin, its contents being expelled by the pressure.

Monumenta Matthæiana, I, 34. *Visconti*, Museo Pio-Clem., I, 47 (comp. p. 237, note *). *Pistolesi*, V, 42. *Clarac*, IV, Pl. 722, No. 1726.

198 (268). **Statue of Hera.**

Found in the Thermæ of Otricoli. The right arm, the left hand, the left forearm with the portion of robe lying on it, and the right foot are restorations. The head is antique but belongs to another statue.

This statue is in type closely related to the Juno Barberini (No. 301). The head recalls that of the Cnidian Aphrodite (comp. No. 316). The modern restorer has placed a diadem on the head in order to provide it with the distinctive ornament of Hera.

Visconti, Museo Pio-Clem., II, 20. *Pistolesi*, V, 43. *Clarac*, III, Pl. 414, 725. *Overbeck*, Kunstmythologie, III, p. 112, No. 3; Atlas, X, 32. Comp. *Roscher*, Lexikon, I, p. 2113.

199 (270). **Female Statuette, restored as Urania.**

Found under Pius VI. at Tivoli, probably in the villa said to have belonged to Marcus Brutus (comp. the introductory remarks to Nos. 267 et seq.). The right hand with the stylus and the left hand with the globe are modern. The head joined to the body by a modern throat is antique but belongs to another statue.

The head placed by the modern restorer upon the statuette represents a Muse; for over the brow is preserved almost the entire feather-decoration, with which the Muses are frequently provided in ancient art in memory of their victory over the Syrens. There is, however, nothing in the statuette itself to indicate that it represents a Muse. The execution is admirable. The chiton formed of a thin material in soft folds forms a most effective contrast to the mantle, which is made of a heavier stuff, and is tucked under the left thigh, thence falling in an almost too great redundancy of folds.

Visconti, Mus. Pio-Clem., I, 25 (comp. Opere varie, IV, p. 322, No. 90). *Bouillon*, Musée des antiques, I, 46. *Pistolesi*, V, 42. Comp. *Welcker's* Zeitschrift, p. 319. *Braun*, Ruinen und Museen, p. 335, No. 77.

200, 201. **Posidippos** (271) **and Menander** (390; opposite).

Both statues seem to have been found under Sixtus V. near S. Lorenzo in Panisperna on the Viminal (Bull. della comm. archeol. comunale, 1891, pp. 313, 314; Röm. Mittheilungen, VII, 1892, p. 306), where, according to some early topographers, were situated the Thermæ of Olympias, consort of Constans. Sixtus V. erected them in his Villa Montalto (afterwards Villa Negroni, then Villa Massimi). (*Bartoli*, in *Fea*, Miscellanea, I, p. CCXXVIII, No. 29.) They afterwards passed into the possession of Mr. Thomas Jenkins, and were acquired for the Vatican under Pius VI. The left thumb of Posidippos, the point of the nose of Menander, the left ear, the left hand with the scroll, and the front of the right foot are restorations. Pentelic marble.

Both statues are from the same hand, and were executed as companion-pieces. The identification of the one (No. 390) as Menander is substantiated by a medallion-bust of this poet bearing an inscription. The name of Posidippos is chiselled on the plinth of the other. The characteristic and unaffected way in which the two personages are represented assures these statues a prominent place among the portrait-works of all times. Menander (d. 290 B.C.), the most important representative of the new Attic comedy, is seated in his arm-chair with the easy grace of a man of the world. His bodily frame indicates a strong and healthy constitution. The head expresses a penetrating intellect and the gift of keen observation, while an ironical expression plays round the mouth. The folds of the mantle covering the lower part of the body are arranged in a somewhat artificial manner, and this admirably agrees with the reports of the ancients, that Menander bestowed an exaggerated care on his outward appearance. Posidippos, an Athenian comic poet who flourished in the first half of the 3rd cent. B.C., presents a very different personality. The stooping shoulders of the still comparatively young man indicate a feeble body, not properly developed by gymnastic exercises. His bearing conveys an impression of awkwardness and clumsiness in contrast to the easy elegance of Menander. The peevish and nervous expression of his

countenance clearly shows that this man's view of life was strongly tinged with pessimism.

The perpendicular iron pegs driven into the heads, which have swollen by rust and split the marble, apparently served to support the bronze discs (μηνίσκος) by which, according to Attic custom, statues in the open air were protected from the weather and from being soiled by the birds. The nails which are still extant on the foot prove that the straps of the shoes were represented by strips of bronze — a fact which leads us to assume that the other parts of the statues were coloured more or less according to nature. The broad, fresh treatment of the plastic forms has no analogy in Græco-Roman art. From this fact, as well as from the Pentelic marble of which the statues are made, it has been rightly concluded that their sculptor was Attic, and the opinion has even been expressed that both statues come from the Theatre of Dionysos at Athens, where there were statues of Menander and other famous poets. Since then the inscribed basis of this statue of Menander has been found, and it has been shown that the plinth of the Vatican Menander is too broad to stand on it.

Visconti, Museo Pio-Clem., III, 15, 16 (comp. Opere varie, IV, pp. 179, 183, 314, Nos. 76, 77); Iconografia greca, I, T. 6, 6a, pp. 103-109. *Pistolesi*, V, 45. *Clarac*, V, Pl. 841, Nos. 2118, 2120. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 923, Fig. 995; III, p. 1387, Fig. 1535. The statue of Posidippos is to be found represented in *Bellori*, Illustrium philosophorum, poetarum, rhetorum, et oratorum imagines (Romæ, 1685), T. 61, being there described as 'in hortis Montaltis'. Farther details, see *Friederichs-Wolters*, Bausteine, Nos. 1622, 1623. On the medallion of Menander, see *Michaelis*, Ancient Marbles in Great Britain, p. 514, No. 40 (comp. p. 679, No. 35). On the inscribed Athenian base, see *Loewy*, Inschriften griechischer Bildhauer, No. 108. *Overbeck*, Geschichte der griech. Plastik, II^4, p. 113. The objection which *Furtwaengler* (Masterpieces, p. 309, note 3) raises against the identification of this statue with Menander is answered by the consideration that the poet (d. 290 B.C.) lived on into the third century B.C. and that the type of portrait in question may very well have been created after his death.

202 (392). **Statue of a Youth, with the head of Septimius Severus.**

The body of this statue reproduces the Polycleitan type of athlete discussed under No. 186. The head of Septimius Severus is antique, but does not belong to the body.

Furtwaengler, Masterpieces, p. 282, note 2.

203 (393). **Suppliant seated on an Altar.**

The head, neck, right forearm, fingers of the left hand, left foot, fragments of the seat, and the plinth are restored.

The original motive and significance of this figure are explained by a replica in the Palazzo Barberini in better preservation, of which the head and right hand are antique. The head is slightly raised, and the face wears an anxious expression; remains of a twig are seen in the right hand. The figure therefore represents a maiden, carrying in her hand a twig, the sign of a suppliant, and seated on an altar, while she looks up anxiously either at her oppressor or towards heaven, supplicating aid. The entire character of the execution of the Barberini statue marks it as an Attic work of the 5th cent. B.C. The Vatican example, on the other hand, is referred by its indeterminate forms to a later period. At the same time, the latter may also have been executed in Attica, for it is of Pentelic marble. It has lately been suggested that the original of both these statues was a figure by Calamis; but this master appears, from all we know of him, to have worked in a more formal manner. The Barberini example shows, moreover, a grand yet simple treatment of the forms, that recalls the art of Pheidias, while it exhibits none of the elegant grace, which, according to ancient critics, distinguished the works of Calamis.

Visconti, Mus. Pio-Clem., II, 40. *Pistolesi*, V, 54. *Millin*, Gall, myth., Pl. 166, 649*. *Guigniaut*, Rel. de l'ant., Pl. 288, 868. *Clarac*, V, Pl. 835, No. 2096. Comp. Ann. dell' Inst., 1871, pp. 205, 209. Bonner Studien (Berlin, 1890), p. 50. — For the Barberini Statue, see Mon. dell' Inst., IX, 34; Ann., 1871, pp. 202 et seq. Bonner Studien, T. IV, pp. 38-50.

204 (394). **Statue of Zeus or Poseidon.**

Acquired under Clement XIV. from the estate of the sculptor Pacilli. The point of the nose, both arms below

the shoulders, the lower parts of the legs, the feet, stem, dolphin, and plinth are restorations.

This statue, once restored as Zeus, was afterwards converted into Poseidon by the addition of the trident and the dolphin. It is difficult to decide which of the two conceptions is right. The antique portions reveal no peculiarities pointing indubitably to Poseidon, and there is no special analogy between the tranquil expression of the head, and that of any plastic type that can with certainty be referred to this deity. At the same time we must remember that the ideal of Poseidon was gradually deduced from that of Zeus, and until a comparatively late period did not receive any individual character distinguishing it sharply from that of his brother (comp. No. 111). The statue might thus perfectly well represent a type of Poseidon in which this individualization had not yet been developed.

Visconti, Museo Pio-Clem., I, 32. *Overbeck*, Kunstmythologie, III, p. 267, No. 10 (with note b, as to other authorities), p. 287, No. 14; Atlas, XI, 9, XII, 35. *Furtwaengler*, Masterpieces, p. 184, Fig. 77 (where this type is placed in relation with the art of Myron).

205 (395). **Apollo with the Cithara.**

The nose, the entire throat with the hair falling over the neck, the right arm and plectrum, the left forearm and cithara, the feet, the supports of the seat, and the plinth are modern. The head (face freely worked over) appears to belong to the body, with which it accurately corresponds in material, size, and method of execution.

This marble statuette is a reproduction of a Greek bronze original in the archaic style. The general correctness of the restoration of the arms and their attributes is practically assured by the preservation of part of the cithara on the left thigh and the circumstance that the plectrum in the right hand may be inferred from the cithara in the left. But it may be questioned whether the restorer was justified in adding the hair falling freely over the neck. Allied figures of Apollo have the hair raised on the back of the head and intersected by the fillet sur-

rounding the head, while two locks descend to the shoulder either in front of or behind each ear. Two perforations on each temple, that can only have served to fasten separately-worked locks, prove that our statuette also had such locks. Perhaps the mass of hair on the back of the head had been partly broken off, and this circumstance may have suggested to the restorer the addition of the flowing hair, which was familiar to him in the Apollos of the freer style. The eyes were of different material (perhaps vitreous paste), and were inserted in the hollows.

Gerhard, Antike Bildwerke, T. 84, Nos. 1, 2. *Clarac*, III, Pl. 481, No. 926 A. *Overbeck*, Griech. Kunstmythologie, IV, p. 180, No. 3; Atlas, XXI, 29. Comp. *Furtwaengler*, Meisterwerke der griechischen Sculptur, p. 684, note 3 (where doubt is thrown on the original connection of the body and head, and so on the identification with Apollo).

206 (396). **Statue of Narcissus.**

Formerly in the Palazzo Barberini. The portions restored are the nose, right arm, front of the left forearm with the left hand, left leg below the knee, the lowest part of the right shin with the foot, the stem covered by the chlamys (except the top part beside the thigh), and the plinth.

This statue, which seriously suffered from scraping and partial retouching, is sometimes described as Adonis who has just been mortally wounded by the boar, sometimes as Narcissus gazing at his own reflection in the spring. The former view is founded chiefly on the incision on the right thigh, which is supposed to be a wound. But in antique sculpture wounds are represented in a different fashion; not by a crude incision such as we see in the present statue, but by a fine scratch from which blood oozes in drops. This incision therefore appears to be due to some accident or to have been made by the modern restorer who took the figure for an Adonis. But on the inner side of the right thigh are also seen four marble pegs, which are explained by the critics who adopt the Adonis-theory as having served to connect the statue either with the boar that dealt the fatal blow or with a Cupid busied in stanching the wound. If we have to

imagine a boar added in front of the statue, the result would be a group producing, by the different dimensions of its constituents, an effect the reverse of æsthetic. Moreover, if the supports bore any weighty object such as a boar's head, they must have been much stronger. The other suggestion, that Cupid was occupied with the wound immediately after Adonis had been wounded by the boar, is combatted by the reflection that in that case two incidents, chronologically separated, have been unnaturally combined. Farther, the expression on the down-turned face of the youth (so far as the free working over permits an opinion) is not one of pain or horror, such as a newly-inflicted wound would have caused, but one of astonishment. Finally the identification with Adonis is contradicted by the presence beside the figure of a tree-trunk, covered with a chlamys — an accessory that would be quite meaningless beside a hunter receiving the onset of a wild boar. On the other hand, the expression, the action of the body, and the accessories are entirely in keeping with the Narcissus-theory (comp. No. 18). The youth, approaching the fateful spring, has thrown his chlamys upon the adjacent stump, in preparation either for resting or bathing, and catching sight of his reflection in the water, remains transfixed in amazed delight. The pegs on the thigh relate to a Cupid, touching the youth with his hand. From the analogy of certain Campanian wall-paintings it is likely that the god of love touched the thigh of Narcissus with one hand, and pointed with the other to the reflection. Probably the statue was the decoration of a fountain, and was mirrored in the water below; a position by which the meaning of the figure would be made clear.

Causeus, Romanum Museum, I, Sect. II, T. 53. *Visconti*, Mus. Pio-Clem., II, 31. *Clarac*, IV, Pl. 632, 1424. *Wieseler*, Narkissos, No. 14, pp. 35-38, 42, 43. Comp. *Raoul-Rochette*, Mon. inéd., pp. 170, 171. Ann. dell' Inst., 1845, p. 348. *Welcker*, Alte Denkmäler, V, pp. 92, 93.

207 (398). **Statue of the Emperor Opellius Macrinus** (217-218 A.D.).

Formerly in the Borioni Collection. The nose, three fingers of the left hand, the sword-hilt, and the right thumb are restorations.

This is the only entirely authentic statue of this emperor. Herodian (V, 2, 3-4) records that Macrinus imitated Marcus Aurelius in the cut of his beard, his gait, and his manner of speaking. The present statue clearly illustrates this imitation in the first-mentioned particular. The execution is tolerably good for the period.

Visconti, Mus. Pio-Clem., III, 12. *Clarac*, V, Pl. 963, No. 2487. For the head, see *Visconti*, Iconographie romaine, III, p. 123, Pl. 50, Nos. 1, 2.

208 (399). **Group of Asclepios and Hygieia.**

Found in the Forum of Prænestе (Palestrina). Both heads are restorations; possibly that of Hygieia is antique, in which case it has been freely worked over and belongs to some other statue. Other restorations are the greater portion of the plinth; and, in the Asclepios, three fingers of the right and four of the left hand, the left leg below the middle of the thigh, various portions of the drapery, the lower part of the serpent-staff, and the head of the serpent; in the Hygieia, the right hand with the bowl and the left forefinger.

Asclepios sits upon a throne. The strikingly soft outlines of his body permit us to guess that he was represented as a youth, not as a bearded man. Standing beside Asclepios, and of shorter stature, is Hygieia, nestling close to him and laying her left hand on his shoulder, while her right offers a bowl to the serpent coiled round the staff of the god. The group is a copy of some admirable original. It forms a harmonious and self-contained whole and reveals both clearly and gracefully the close connection between the two deities of healing. The arrangement of the folds, the sensuously charming figure of the maiden, and the somewhat forced device of representing the chiton as having slipped, so as to expose the bare shoulder of Hygieia — all speak of Hellenistic art. The execution is mediocre.

Visconti, Mus. Pio-Clem., II, 3. *Clarac*, IV, Pl. 546, 1151 B. *Panofka*, Asklepios und die Asklepiaden (Abhandlungen der

Berliner Akademie, 1845), T. III, 6. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 2779, 2780. Comp. Jahrbuch des Arch. Instituts, II (1887), p. 109.

209 (401). **Fragment of a Group: Son and Daughter of Niobe.**

The left forefinger and left foot of the girl are restorations. The head (nose and part of the upper lip modern) is antique but belongs to another statue, as is proved by the difference in the marble and style, as well as by the fact that on the right shoulder of the maiden is the fragment of a lock of hair which has no connection whatever with the well-preserved hair of the present head.

The girl is represented as fatally wounded under the right breast and leaning her right upper arm on the knee of an advancing masculine figure behind her. The wound is represented by a hole, in which a bronze or wooden arrow was originally placed. Of the masculine figure nothing remains except the advanced left leg with the mantle draping it, and the left forearm with the hand on the maiden's left shoulder. But these are sufficient to identify a figure which must have corresponded in all essential points with a Son of Niobe in the Florentine Museum, the latter with traces proving that it formed a group with another figure. The border of the mantle hanging over the left thigh has been removed by a modern chisel, and the folds appear to be thrust back in a peculiar manner. We must thus conclude that the retouched place was originally occupied by something that prevented the natural fall of the drapery, and, from the analogy of the Vatican group, this can have been nothing else than the arm of a maiden sinking down in front of the youth. We may therefore restore the Niobide in the group before us from the corresponding Florentine figure; he gazes upwards and raises his right arm, wrapped in his mantle, to defend his wounded sister.

Various scholars have incomprehensibly detected traces of archaic severity in the forms of the maiden's body. The body of an undeveloped girl could hardly be otherwise rendered in marble than as in this figure. The leg

of the youth, in any case, exhibits the same treatment as we observe in other statues of the Niobides. The head placed on the girl's body is, on the other hand, in a style still somewhat conventional. The hair is cut short, as was the custom with women in mourning, and the face wears an expression of grief; so that the head probably belonged originally to the figure of a mourner.

Baumeister, Denkmäler des kl. Alterthums, III, T. LXIV, Fig. 1752, p. 1676. *Stark*, Niobe, pp. 243, 244, 305-307. Bull. dell' Inst., 1864, p. 128.

210 (405). **Water-Bearer.**

Found in the Forum of Prænestе (Palestrina). The neck, both arms, the bowl, and the tree-trunk are restorations. The bowl, however, is vindicated by a fragment above the left knee, the tree by a fragment on the plinth. Though the head is said to have been found near the body, it cannot have belonged to the latter, as it is of different marble, small in proportion to the body, and of inferior execution. The point of the nose, the lower lip, the chin, a portion over the left eye, the edge of the left ear, and the lower part of the back of the head with the hanging locks are restorations.

The original motive is adequately assured by replicas, not only in sculpture (comp. No. 933) but also in Pompeian mural paintings. The maiden is placing a vase on the trunk of a tree, and, as the vessel is heavy, not only uses both her hands but also assists them with a gentle pressure of the left knee. The tree-trunk was apparently perforated and a stream of water flowed from the middle of the vase. This interpretation of the statue has been objected to on the ground that the maiden must bend her body backwards and not forwards, so as to avoid the water flowing towards her. This objection, however, has no force unless we are to assume that the jet rose to a considerable height. But as a matter of fact several of the allied Pompeian figures show fountains throwing their jets only a little above the margin of their basins. The interpretations based on the erroneous assumption that the head belongs to the body need not be considered.

Visconti, Museo Pio-Clem., II, 2. *Millin*, Gal. myth., Pl. 96, 325. *Pistolesi*, V, 56. *Guigniaut*, Rel. de l'ant., Pl. 161, 606a. *Clarac*, IV, Pl. 760, No. 1856. Comp. the collection of transactions of the Instituto archæologico centum semestria feliciter peracta gratulantur juvenes capitolini (Romæ, 1879), pp. 17-19. For the Pompeian mural paintings cited for comparison, see *Helbig*, Wandgemälde der vom Vesuv verschütteten Städte Campaniens, Nos. 1056-1062.

211 (406). **Resting Satyr,** probably from an original by Praxiteles.

Found at Falerone (Faleria) in the province of Ancona. The restorations include the point of the nose, the right arm and pipe, the left arm except four fingers, fragments of the panther-skin, the lower parts of the legs except the toes of the right foot, the stem, and the plinth.

Details of this type, see No. 525. The execution is mediocre.

Visconti, Museo Pio-Clem., II, 30. *Clarac*, IV, Pl. 711, No. 1691.

212, 213 (412, 413). **Two Candelabra.**

Found during the excavations carried on by Cardinal Francesco Barberini at Hadrian's Villa near Tivoli; formerly in the Palazzo Barberini (*Bartoli*, in *Fea*, Miscellanea, I, p. CCLXI, No. 139). In both, the plinth, the slab above it ending in lions' claws, and various portions of the acanthus-leaves on the shaft are restorations.

The upper portions of these handsome candelabra, which are executed with great taste in the Corinthian style, are obviously modelled after metal works of a similar character. They show to best advantage when two of the three faces of the base are seen at once, as, in this case, the base seen in its full breadth appears to be amply strong enough to bear the weighty shaft with its various members. Moreover two figures are thus seen at once, which is more in keeping with the richly decorated shafts than when only a single figure is visible. In order to accommodate the figures more harmoniously to the architectural scheme of the whole, the artist has imparted to them somewhat of an archaic style, though not so much in his treatment of the nude as in the attitude, dress, and arrangement of the hair. The execution

displays the smooth elegance that is characteristic of the sculpture of Hadrian's epoch. The method in which the helmets of Ares and Pallas are treated is apparently intended to produce a cameo-like effect.

On the faces of one of the candelabra are Zeus with the thunder-bolt and sceptre; opposite him Hera, leaning her right hand on a sceptre; and Hermes, holding a dish in his right hand, and accompanied by the ram sacred to him. Both the last two figures are represented as standing on plinths, as are also the Aphrodite and Pallas on the other candelabrum, — a peculiarity probably to be explained by the fact that the sculptor was influenced by statues in carving these figures. On the other candelabrum are Ares, his left hand resting on a spear and on his head a helmet the lofty plume of which is supported by a chimæra; Aphrodite, represented in the archaic manner with a flower in her left hand while her right raises the edge of her tunic; and finally Pallas, feeding her sacred snake. The helmet of Pallas is ornamented with winged horses like that of the Athena Parthenos of Pheidias, and the massive plume is supported by a Sphinx. Some recent critics have sought to identify in the Pallas an imitation of the Athena Hygieia of Pyrrhos (comp. No. 158), and in the Aphrodite an imitation of the famous statue of Sosandra, by Calamis.

Possibly this pair of candelabra was matched by a second pair with the remaining six Olympian gods represented opposite each other in a similar fashion.

Giornale de' letterati, 1771 (Pisa), III, Tav. I, II, pp. 156 et seq. *Cavaceppi*, Raccolta di antiche statue, III, 58, 59. *Visconti*, Museo Pio-Clem., IV, 1-8. Ann. dell' Inst., 1869, Tav. d'agg. M, pp. 282-285. Farther details see *Friederichs-Wolters*, Bausteine, Nos. 2124-2129. *Overbeck*, Kunstmythologie, II, p. 22, No. 6, p. 33; III, p. 27, No. 7; Atlas, I, 6, IX, 28. Comp. *Roscher*, Lexikon der Mythologie, I, pp. 411, 699. *Hauser*, Die neu-attischen Reliefs, p. 63, Nos. 92, 93, pp. 151-154, 169.

Between these candelabra, —

214 (414). **Statue of the Sleeping Ariadne.**

As early as the pontificate of Julius II. this figure adorned a fountain in the Belvedere Garden (Jahrbuch des Arch. Inst., v, 1890, pp. 18, 38, 57). The nose and lips are restorations, also the right hand, the third and fourth fingers of the left hand, the rock on which the figure reclines, the end of the robe hanging down over the rock below the left elbow, and the horizontal section of this garment between the rocky projection and the vertical fold hanging from the thigh.

As we gather from a comparison with other monuments (*e.g.* No. 216), Ariadne is here represented sunk in the sleep during which Theseus abandoned her. Her slumbers are far from tranquil; the somewhat constrained attitude and the confused folds of her robe clearly indicate that she has restlessly changed her position, visited by dreams prophetic of her coming distress. Various defects in the execution prevent us from regarding this figure as a genuine original. The sculptor has failed to distinguish with the necessary clearness between the chiton immediately above the feet and the mantle spread over it. But the writer is not inclined to attach too much weight to this circumstance, as it is possible and even probable that the indistinctness of the plastic work was rectified by the original painting of the figure. On the other hand it would be difficult to discover any such excuse for the treatment of the face, which, as Winckelmann pointed out, is somewhat one-sided.

How we are to imagine the original of this figure, is one of the hardest problems of archæology. We know several mural paintings, and several sarcophagus-reliefs influenced by paintings, representing Dionysos and his thiasos approaching the sleeping Ariadne, whose figure in these exhibits a close relation to that of the Vatican sculpture. We are thus faced by the following alternatives: either these mural paintings and reliefs have been influenced by works of statuary, among which was the original of the Vatican Ariadne, or we must look for the original of this figure in some painting, which has also exercised an influence on the Campanian mural paintings and the Roman sarcophagus-reliefs. On the whole,

the latter seems the more probable supposition. That the original of the figure before us belonged to a plastic group of the finding of Ariadne by Dionysos seems highly improbable, for no satisfactory arrangement of such a group can be suggested. If we suppose that the group consisted of only two figures, *viz.* Ariadne herself and Dionysos contemplating the beautiful sleeper, where must we suppose the latter to have been placed? Certainly not in front of the Ariadne, for his back in that case would be turned towards the spectator. If we suppose him to have been behind Ariadne, then the lower portion of the god would be concealed by the figure in front; while if Dionysos were placed on one side the constituents of the group would be deprived of their due equilibrium. Since, however, we know that towards the end of the 4th cent. B.C. sculpture had already begun to borrow motives from painting, and that the practice became more and more frequent as time went on, it is easily conceivable that some sculptor detached the figure of the sleeping Ariadne from its surroundings in some painting, and reproduced it plastically. Separate motives from the same painting may have been utilized by the mural painters of Campania and the sarcophagus-carvers of Rome, whose pattern-books are well-known to have contained more designs from paintings than from sculptures. In this connection we naturally recall the painting in the Temple of Dionysos at Athens, which, according to Pausanias (1, 20, 2), represented the sleeping Ariadne, with Theseus abandoning her and Dionysos approaching to bear her off as his wife.

The forms of the Vatican statue are of a dignified character, recalling the plastic types of the 4th cent. B.C., whereas the allied figures in the mural paintings and sarcophagus-reliefs exhibit the tender, sensuously charming forms that are characteristic of Hellenistic art. So that it appears that the sculptor of this figure has reproduced the original type more faithfully than the mural painters or the carvers of the sarcophagi.

Antiquarum statuarum urbis Romæ icones (Romæ, 1621), II, T. 47, where it is still treated as a fountain-figure. *De Rossi*, Raccolta di statue, T. 8. *Visconti*, Museo Pio-Clem., II, 44 (comp. Opere varie, IV, p. 90). *Müller-Wieseler*, Denkm. der alten Kunst, II, T. 35, No. 418. *Baumeister*, Denkm. des kl. Alterthums, I, p. 125, Fig. 130. *Brunn und Bruckmann*, Denkmäler gr. u. röm. Sculptur, No. 167. Remaining bibliography in *Friederichs-Wolters*, Bausteine, No. 1572, to which should be added Römische Mittheilungen, VII (1892), pp. 183, 184. For the above-mentioned mural paintings, see *Helbig*, Untersuchungen über die campanische Wandmalerei, pp. 252-257.

This statue is placed upon —

215. **Sarcophagus, with Gigantomachia.**

Formerly in the possession of the sculptor Cavaceppi.

The giants, whose legs end in serpents, are here warring against the gods, whom we must imagine as on the top of Olympos, above their antagonists. The giants hurl masses of rock aloft, and endeavour to ward off the missiles of the gods with huge tree-trunks and with the skins of animals wrapped round their left arms. But it is clearly shown that their furious onslaught is in vain. One young giant is stretched lifeless on the ground, a second is writhing in the death-agony, while two others, one struck in the back by a thunderbolt, are collapsing in death. The composition is simple and full of dramatic life. But at the same time it displays distinctly characteristics appropriate to a painting and has several separate motives that accord ill with the conditions of relief, though their expression would present no difficulty to a pencil. This is especially evident in the foreshortening of the head and back of the dying giant falling forwards. It thus appears that the sculptor was influenced by a painting of the Gigantomachia; and we are warranted in referring this painting to the Hellenistic epoch from the close relationship the sarcophagus reveals to the frieze of the giants from Pergamum.

On the left lateral field of the sarcophagus are two giants, whose action shows them to be too exhausted to

take an energetic part in the fight. On the right field are two dead giants.

Cavaceppi, Raccolta di antiche statue, III, 55. *Visconti*, Museo Pio-Clem., IV, 10-10b. *Pistolesi*, V, 26. *Overbeck*, Kunstmythologie, II, p. 385 D; Atlas, V, 9. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 596, Fig. 638. Comp. Jahrbuch der preuss. Kunstsammlungen, I, p. 172, V, p. 251. All farther details in *Mayer*, Die Giganten und Titanen in der antiken Sage und Kunst, p. 364, No. 10, pp. 386, 387.

216 (416). **Slab from a Frieze** (?).

According to a not entirely substantiated tradition, this slab was found in the 16th cent. in Hadrian's Tiburtine villa and was presented by Cardinal Ippolito d'Este to his relatives, then ruling in Ferrara. It has been twice restored, the second time by De Fabris, and was acquired for the Vatican under Gregory XVI. The entire third part of the slab, on the left, is modern, the only antique portions of the statuette in the left niche being part of the left arm and the nebris hanging over it. Other restorations are parts of the torsos of both the male figures in the central relief, the right arm of the statuette in the right niche, the column to the left of this statuette, and various fragments of the other columns. The only antique portions in the hunting-scene above are the head, wings, right hand with the sword, and left foot of the Cupid, the hind-paws and the left fore-paw of the panther, and the trunk of the tree.

The decoration of the slab represents in small the side of an apartment, in which two niches containing statues are introduced, the field between being adorned with a relief. This slab appears to have formed part of a frieze. The whole decoration was apparently influenced by Græco-Roman wall-painting, in which similar motives are frequently found in frieze-like arrangement. The relief in the centre here represents the sleeping Ariadne, treated in the same manner as in the statue No. 214. In front is Theseus, in the act of quitting her, his left foot already on the ship-gangway. Above is a personification of the island of Naxos. The male figure, clad in a nebris, who stands behind Ariadne gazing at her as she sleeps, is more probably to be taken for Dionysos approaching to bear

off his bride than for a Satyr from his train. The restorer has placed a figure of Dionysos in the niche on the left; but it is evident that a Satyr would be a more fitting pendant to the Bacchante that occupies the corresponding niche. The projecting cornice at the top of the slab rests at each side upon a winged Sphinx and a support. Between the arches of the niches is a Cupid, pursuing a panther and brandishing a sword.

De Fabris, Intorno ad un bassorilievo antico rappr. Arianna abbandonata da Teseo (Roma, 1845). Comp. Jenaer Litteraturzeitung, 1846, pp. 76, 301 et seq. *O. Jahn*, Arch. Beiträge, pp. 280, 281.

217 (420). **Statue in Armour,** with the head of Lucius Verus.

Found at Castro Nuovo (near Civitavecchia). The extremities, the stem, and the plinth have been restored.

The statue to which the torso belongs appears to have been carved in the first century of the imperial epoch. The cuirass is adorned at the top with a Gorgon's head, in the centre with a goddess of victory bearing a palm-branch and a cornucopia, and at each side with a tropæum, beneath which kneels a conquered barbarian; while lowest of all is a reclining female form, her lap filled with fruits, representing the Earth, and in this connection of the same significance as the corresponding figure on the armour of the statue of Augustus (No. 5). On this body has been placed a head of Lucius Verus (d. 169 A.D.), previously found in the Villa Mattei. This is one of the best portraits of the age of the Antonines; the sombre and sly expression characteristic of this emperor is admirably reproduced. The treatment of the hair and beard affords a striking example of the effective way in which the sculptors of the time used the drill.

Visconti, Museo Pio-Clem., II, 50 (comp. I, p. 265, note 1). *Pistolesi*, V, 33. *Clarac*, V, Pl. 957, No. 2462. Comp. *Welcker's* Zeitschrift, p. 347. Bonner Studien (Berlin, 1890), p. 12. *Bernoulli*, Röm. Ikonographie, II, 2, p. 206, No. 2.

Near the centre of the gallery, between the statue of

Paris No. 188 (255) and the group of the Niobides No. 209 (401), —

218 (421). **Cinerary Urn of Oriental Alabaster.**

Found in 1777 beneath the house at the corner of the Corso and the Piazza S. Carlo, opposite the Via della Croce. Fragments of the handles and plinth have been restored.

This elegantly shaped vase is formed of the honey-coloured, striped alabaster which Pliny describes (Nat. Hist. 36, 61) as the most prized variety of that stone. It is of special interest from six inscriptions found at the same time and place. Three of these are tomb-inscriptions. One refers to Livilla, youngest daughter of Germanicus, put to death in the reign of Claudius at the instigation of Messalina (Corpus Inscrip. Lat. VI, No. 891); it is now inserted in the base of a so-called statue of Flora, No. 410 in the Galleria delle Statue. A second inscription refers to Tiberius Gemellus, grandson of the Emperor Tiberius, put out of the way by Caligula (Corpus Inscrip. Lat. VI, 892); this is now in the pedestal of the statue with the head of Lucius Verus (No. 217, see above; No. 420 in the catalogue). The third inscription, of which only the final word 'Vespasiani' remains (Corpus Inscrip. Lat. VI, 893), refers either to Domitilla, wife of Vespasian, or to Flavius Clemens Vespasianus, son of the cousin of Domitian, and put to death by that emperor towards the end of his reign. The three other inscriptions, now in the pedestals of the statues numbered 248, 408, and 417 in this gallery, relate that on this spot were burned the bodies of three sons of Germanicus, who died at a tender age (Corp. Inscrip. Lat. VI, 888-890). They prove that the spot on which all these monuments were found formed part of the area in the Campus Martius where the corpses of members of the imperial house were cremated (Bustum Cæsarum). It cannot be explained with certainty how the ashes of Tiberius Gemellus and Livilla, members of the Julian gens, came to be buried in an adjoining part of the Campus Mar-

tius, instead of in the Mausoleum of Augustus, the family burying-place. But it is not unreasonable to suppose that it was owing to the fact that they had fallen into disfavour with their imperial relatives, and were in consequence regarded as being outside the family. The alabaster urn was found in close proximity to the tomb-inscription of Livilla, and it is very possible that it contained the ashes of this daughter of Germanicus.

Visconti, Museo Pio-Clem., VIII, 36. Comp. *Braun*, Ruinen und Museen, p. 361, No. 105. For the inscriptions, see Sitzungsberichte der Berliner Akademie der Wissenschaften, 1886, pp. 1155, 1156, 1158.

Sala dei Busti.

First Room.

To the right on the lower console, —

219 (278). **Head of Otho** (?).

The nose, the under-lip, a piece of the left ear, and the greater part of the skull are modern. The alabaster bust is antique but belonged to another head.

This head, by its profile and its sensual expression, recalls the portraits of Otho known to us from coins. The wig which, according to Suetonius (Otho, 12), this emperor wore, might also be easily enough recognized in the way in which the hair is arranged. For all that, however, the identification with Otho is questionable; for the style belongs at the earliest to the end of the 2nd cent. A.D., and we can hardly suppose that portraits of Otho continued to be produced down to that period.

Bernoulli, Röm. Ikonographie, II, 2, pp. 8, 9, Fig. 2. Comp. *Braun*, Ruinen und Museen, p. 356, No. 99.

220 (277). **Head of Nero as Citharœdos.**

The nose, fragments of the lips, eyelids, cheeks, laurel-wreath, the ribands hanging from the wreath (except the upper part), the neck, and the bust are restorations.

We know from Suetonius (Nero, 25) that Nero, after his visit to Greece, caused statues to be made of him in the character of a Citharœdos; and the Vatican head obviously belonged to a figure of this kind. The sculptor has endeavoured to give the face the greatest possible resemblance to a certain type of Apollo, a god whom Nero specially worshipped as the mythical prototype of

the victorious Citharœdos. The emperor's features are idealized in this direction, without entirely losing their individuality. The hair is arranged in the mode characteristic of Apollo Citharœdos, and in front, where the leaves of the laurel-wreath join, is placed a precious stone, as is frequently seen in the figures of that god (comp., *e.g.*, No. 267).

Visconti, Museo Pio-Clem., VI, 42. *Pistolesi*, V, 48. *Bernoulli*, Römische Ikonographie, II, 1, p. 392, No. 5, p. 393, Fig. 56.

221 (275). **Head of an Aged Hellenistic Ruler.**

The nose, left ear, throat, and bust are modern.

The head is encircled with a vine-wreath, characterizing the ruler as a 'new Dionysos' (νέος Διόνυσος), and with a diadem, which we must suppose to have been fashioned in gold and adorned with a chased garland. The head is usually regarded as a portrait of Augustus at an advanced age. But the resemblance between it and other authenticated portraits of that emperor is very superficial; and the writer is also quite unable to recognize Cæsar's portrait in the cameo forming the centre of the diadem. In fact, it appears to him quite uncertain whether this much-damaged head is a portrait at all or an ideal head. In any case, there is absolutely no precedent for a bust or statue of any Roman emperor being adorned with the attributes of Dionysos, or for the representation of Augustus or any other Roman emperor before Constantine in the western half of the Empire with a diadem of this kind (comp. Suetonius, Caligula, 22). Finally the delicate realism with which the effects of age are reproduced stands in distinct opposition to the academic lines followed by art in producing portraits of imperial personages under the rulers of the Julian line. All the peculiar characteristics of this head, the Dionysos wreath, the diadem, and the style, point rather to the portrait of a ruler of the Ptolemaic, Seleucid, or other Hellenistic dynasty.

Visconti, Mus. Pio-Clem., VI, 40. *Bernoulli*, Röm. Ikonogr., II, 1, p. 30, No. 14, Fig. 5, pp. 64, 65. *Brunn und Arndt*, Griech. u.

röm. Portraits, Nos. 105, 106. Comp. Römische Mittheilungen, VI (1891), pp. 318, 319. — For the Νέος Διόνυσος, see *Lüders*, Die dionysischen Künstler, p. 74, note 135.

222 (274). **Head of Augustus.**

Formerly in the Villa Mattei, and acquired under Clement XIV. The nose, fragments of the lips, chin, and garland, and the bust are restorations.

The emperor is here represented at a ripe age, with a garland of ears of wheat, the symbol of the Arval Fraternity, to which he belonged.

Visconti, Mus. Pio-Clem., VI, 39 (comp. I, p. 237, note *). *Pistolesi*, V, 46. *Bernoulli*, Röm. Ikonogr., II, 1, p. 30, No. 15.

An interesting contrast to this portrait of the elderly emperor is afforded by —

223 (273). **Head of the Youthful Octavianus.**

Discovered during the excavations made at Ostia in 1818 by the British consul R. Fagan. The tip of the nose, fragments of the ears, and the bust are restorations.

Octavianus is here represented just at the transition from boyhood to youth. The head indicates a delicate constitution but a marked intelligence and a firm will, whose expression, however, seems restrained by a calculated prudence, almost bordering on shyness. There is little of the freshness of youth in this face. We perceive rather how the boy has been brought to an early maturity by the thought of the brilliant but perilous future before him. The peculiarly cold effect, produced by the careful though somewhat dry execution, lends its aid to some such characterization as this.

Nibby, Museo Chiaramonti, II, 26. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 227, Fig. 179. Comp. *Bernoulli*, Röm. Ikonogr., II, 1, p. 28, No. 9, pp. 62-64.

On the bracket above, to the right, —

224 (285). **Bust of Marcus Aurelius.**

Found in Hadrian's Tiburtine Villa. The nose and fragments of the hair and robe have been restored.

This is one of the best portraits of the emperor, notwithstanding the painfully finicking manner in which the hair and beard are worked with the drill.

Visconti, Mus. Pio-Clem., VI, 50. *Pistolesi*, V, 46. Comp. *Braun*, Ruinen und Museen, p. 355, No. 95. *Bernoulli*, Röm. Ikonographie, II, 2, p. 168, No. 21.

225 (287). **Head of Commodus.**

On an antique bust, belonging, however, to another work; presented to Clement XIV. by Prince Doria-Pamfili. The nose, a fragment above the right eye, and portions of the ears are restorations.

Visconti, Mus. Pio-Clem., VI, 51, 2. *Nibby*, Museo Chiaramonti, II, 42. Comp. *Bernoulli*, Röm. Ikonogr., II, 2, p. 230, No. 5.

226 (292). **Bust of Caracalla.**

Found in the garden of Cardinal Pio Ridolfo of Carpi, which afterwards became the property of the Conservatorio delle Mendicanti (behind the Basilica of Constantine). The nose, right eye-brow, portions of the ears, and nearly the whole breast are modern.

As several almost identical examples of this bust have been discovered, we may accept it as embodying the portrait approved by the emperor and officially vouched. It constitutes a farther proof of the high level still maintained in the 3rd cent. A.D. by the art of portraiture (comp. Nos. 57, 309). Caracalla (d. 217 A.D.), the son of an African father and a Syrian mother, was born at Lyons, and combined African ferocity and Syrian knavery with Gallic frivolity and boastfulness. The artist has admirably indicated all these qualities. The ferocious expression, on which Caracalla specially prided himself, is reproduced with a realism that almost causes horror. The affected inclination of the neck towards the left shoulder is explained by the fact that Caracalla imitated Alexander the Great, whose neck was slightly bent to the left.

Visconti, Mus. Pio-Clem., VI, 55. *Pistolesi*, V, 48. Comp. *Braun*, Ruinen und Museen, p. 355, No. 96.

On the ledge running along the wall, close to the floor, —

227 (2931). **Fragment from a Group,** being the left arm of Patroclos and the left hand of Menelaos.

For farther details, see under No. 240, below.

Ann. dell' Inst., 1870, Tav. d'agg. B, 4, 5, pp. 79, 95.

To the left of the entrance to the second room, on the lower bracket, —

228 (375). **Ideal Head of a Young Woman.**

The point of the nose and most of the hanging curls are restorations.

This has been taken for a type of Isis, in which the fixed expression usually peculiar to that goddess has been softened, while the lotus-flower generally found above the forehead is represented by a knot of hair. Comp. No. 105.

Visconti, Mus. Pio-Clem., VI. 17, 2. *Pistolesi*, V, 47.

229 (376). **Colossal Head of Pallas.**

Formerly in the Castel S. Angelo. The nose, small fragments on the upper lip and ears, larger fragments on the helmet, and the bust are restorations.

The soft, rounded forms of the head and the treatment of the hair and forehead show a certain resemblance to the Cnidian Aphrodite (comp. No. 316). It has therefore been assumed that this head has some connection with the art of Praxiteles.

Visconti, Mus. Pio-Clem., VI, 2, 2; Opere varie, IV, p. 380, No. 178. *Braun*, Vorschule, T. 58. Comp. *Braun*, Ruinen und Museen, p. 340, No. 83. *Furtwaengler*, Masterpieces, p. 326, note 3.

Below the neighbouring window, —

230 (377 f). **Fragment from a Group,** being the left foot of the dead Patroclos.

For farther details, see under No. 240, below.

Ann. dell' Inst., 1870, Tav. d'agg. B, 3.

Between the windows, —

231, 232 (382, 384). **Anatomical Representations.**

These two objects, like similar productions in clay.

seem to have been votive offerings to some deity of hygiene. They suggest no very favourable idea of the anatomical knowledge of their sculptor. No. 384 (a thorax) shows thirteen ribs on each side, whereas a human body has only twelve. In No. 382, the interior of a human body, the lungs are too small, the stomach too large, the heart too long and narrow; the heart also is placed upright instead of inclining to the left, and the diaphragm is wanting. An eminent anatomist has given it as his opinion that the stone-cutter has taken as his models the lungs and heart of a dead lamb hung up in some butcher's shop.

Bull. dell' Inst., 1844, pp. 18, 19. Comp. *Braun*, Ruinen und Museen, p. 341, No. 84. Bull. dell' Inst., 1885, pp. 147-149.

233 (383). **Porphyry Bust of the Younger Philip.**

Formerly in the possession of the Barberini; acquired under Clement XIV.

The use of porphyry for plastic works in the free style is a sure sign of the decline of art. On the one hand, all minute modelling is rendered impossible by the hardness of the material, which must be chipped off, as it were, grain by grain with the pointed mallet, while, on the other hand, the effect of the forms is confused by the glassy polish that must be given to porphyry before its special beauties become fully apparent. Porphyry statues were met with in Rome for the first time in the reign of the Emperor Claudius. These were sent to the capital by a governor of Egypt, but they found little favour at Rome, and until the time of Hadrian, taste, in sculpture at least, adhered more or less closely to the classical traditions. It was not until the Antonines that the preference for costly and rare varieties of stone without reference to their adaptability for sculpture began to spread; but after that epoch porphyry was more and more commonly used for statues, busts, and ornamental architecture.

The present bust represents the younger Philip, who, when hardly seven years old, was named Cæsar by his

father in 244 A.D., and was slain along with his father in 249 A.D. in his thirteenth year. The chest is too cramped and of very poor execution, but the head is more successful. We may recognize in the latter the deep melancholy of the boy Cæsar, who, according to tradition, never smiled, because of his presentiment of early death. The clasp fastening the pallium on the right shoulder shows a round hole, which was probably once occupied by a precious stone.

Visconti, Mus. Pio-Clem., VI, 59, where also, on pp. 228 et seq., various notices as to the use of porphyry are collected; Iconographie romaine, III, p. 161, Pl. 55, Nos. 4, 5.

On the ground, —

234 (384 b). **Fragment from a Group,** being the legs of the dead Patroclos.

For farther details, see under No. 240, below.

Visconti, Mus. Pio-Clem., VI, 19. *Penna*, Viaggio pittorico della Villa Adriana, IV, 92. Ann. dell' Inst., 1870, Tav. d'agg. B, 1, 2, pp. 79, 95.

At the entrance to the Galleria delle Statue, —

235 (388). **Roman Man and Wife,** a portrait-group.

Formerly in the Villa Mattei, acquired under Clement XIV.

This group is not sculptured on the back, and was therefore probably placed in one of the square recesses common on the façades of Roman tombs. It must date from the beginning of the imperial epoch, for the woman's hair is arranged in the manner shown in the portraits of Antonia, wife of the elder Drusus, and of Agrippina, wife of Germanicus. This supposition is supported by the fact that the chisel-marks on the robes are not smoothed off, a peculiarity in which we may recognize a lingering trace of the technique prevalent during the Republic (comp. No. 499). Niebuhr had a great liking for this work, which he regarded as a characteristic expression of genuine Roman life and feeling; and the grave of himself and his wife at Bonn is adorned by their busts

by Schwanthaler, arranged in a manner recalling this group. And indeed these heads may very fairly be taken as presenting the ideal type of a Roman couple of the genuine native stock. The clear-cut and wrinkled face of the husband betokens the industrious, prudent, and economical head of the house; the broad brow speaks of a firm will and good practical common-sense, though one would hardly ascribe any poetic impulses to this man. In contrast with the distinctly marked individuality of the husband, the wife, who is obviously much his junior, appears singularly insignificant. There is no difficulty in recognizing the virtuous and diligent wife and housekeeper; yet her face betrays an expression that might be interpreted either as shy reserve or as sheer stupidity, according to the temper of the observer. That this was an entertaining and stimulating lady, no one would venture to assert. This character is not peculiar to this group, but speaks from many other nameless portraits of the early imperial epoch. It seems as if the primitive Roman characteristics had maintained themselves in the middle classes of society right down to the imperial period, in spite of all the influence of Hellenistic culture.

The woman has two rings on her left hand, one on the top joint of the forefinger and one on the third finger. The man, according to the old Roman usage, wears his signet-ring on the little finger of the left hand.

The execution is full of character. The hair and robes of both figures and the eyes of the man exhibit distinct traces of painting. We may easily imagine what a realistic effect the group would have, when the plastic forms were rendered still more lifelike by the use of colours.

Monumenta Matthæiana, II, T. 34, No. 1. *Visconti*, Museo Pio-Clem., VII, 25 (comp. I, p. 237, note *). *Pistolesi*, V, 47. Comp. *Braun*, Ruinen und Museen, p. 358, No. 103. *Bernoulli*, Römische Ikonographie, I, p. 186.

Beneath, on the floor, —

236 (384 d). **Fragment from a Group,** being the back of the dead Patroclos.

For farther details, see under No. 240, below.

Visconti, Mus. Pio-Clem., VI, 19. *Penna*, Viaggio pittorico della Villa Adriana, IV, 92. Ann. dell' Inst., 1870, Tav. d'agg. B, 6, pp. 79, 95.

In the middle of this room, on a spiral column of black African marble (nero antico) found on the Aventine, —

237 (293). **Head of a Bearded Satyr**, in red marble (rosso antico).

Found at Genzano.

Braun, Ruinen und Museen, p. 338, No. 79.

Second Room.

To the right, on the lower bracket, —

238 (303). **Head of Apollo.**

Found on the Via Appia at Roma Vecchia. The nose and bust are modern.

This head differs from most of the Apollo types met with in the Roman museums by the tranquillity that obtains in the forms and the expression of the face and also in the arrangement of the hair. It is referred therefore to an original prior to the time of Alexander the Great. This suggestion is supported by the fact that a head of Apollo with a profile essentially corresponding to the one before us, is found on the coins of the Chalcidian League of Thrace, the striking of which ceased on the capture of Olynthos by Philip II. in B.C. 348. The yellow specks on the face, which some are inclined to regard as traces of the original painting, are more probably due to the presence of oxide of iron in the earth where this head was found.

Overbeck, Griechische Kunstmythologie, IV, p. 133, No. 7; Atlas, XX, 6. Comp. Beschreibung der Stadt Rom, II, 2, p. 185, No. 14. Bull. dell' Inst., 1880, p. 11. *Friederichs-Wolters*, Bausteine, No. 1296. For the Chalcidian coins, see *Overbeck*, loc. cit., Table of Coins, II, 28-30 (No. 29 is especially like), p. 154, Nos. 16-18, p. 157.

239 (307). **Head of Cronos or Zeus.**

The nose, the lower part of the garment hanging from the head, and the bust are modern.

The identification of this head hesitates between Cronos (Saturn) and Zeus. The mantle covering the back of the head and the hair falling over the brow occur very frequently in undoubted representations of the former god, but are also occasionally seen in images of Zeus (comp. No. 379). The treatment of the hair and beard shows a certain severity, such as was characteristic of the transition from the fifth to the fourth century B.C.

Visconti, Mus. Pio-Clem., VI, 2, 1. *Braun*, Vorschule, T. 34. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 62, 799. *Overbeck*, Kunstmythologie, II, p. 251, No. 3, p. 255, p. 582, note 138; Atlas, III, 2. *Brunn und Bruckmann*, Denkmäler griech. u. röm. Sculptur, No. 245. *Roscher*, Lexikon d. griech. u. röm. Mythologie, II, pp. 1859, Fig. 10. Comp. Arch.-epigr. Mittheilungen aus Österreich, XVI (1893), pp. 74, 75.

240 (311). **Head of Menelaos.**

The nose and the part of the upper lip below are restorations; also the left portion of the lower lip, most of the right eye, various fragments on the left cheek, the brow, the hair, the helmet, and the bust.

Visconti, Mus. Pio-Clem., VI, 18 (comp. Opere varie, IV, p. 394, No. 215). *Penna*, Viaggio pittorico della Villa Adriana, IV, 91. *Pistolesi*, V, 47. *Brunn und Bruckmann*, Denkm. gr. u. röm. Sculptur, No. 237.

In the course of the excavations at Hadrian's Tiburtine Villa, carried on by Mr. Gavin Hamilton, fragments of two groups, both representing Menelaos with the body of Patroclos, were found. This head is generally supposed to have belonged to one of these groups, and also the following fragments, now in the first Room of the Busts: 236 (384 d), Back of Patroclos; 227 (2911), Left arm of Patroclos and left hand of Menelaos; and 230 (377 f), Left foot of Patroclos†. A single fragment of the other

† A paper published in La Scuola Romana, II (1884; p. 62, No. 3) asserts, however, that this head of Menelaos was found under Pope Alexander VII (1655-7) in a drain near the Governo Vecchio.

group was found, *viz.* 234 (384 b), Legs of Patroclos, now also in the above-mentioned room.

The group must have been very celebrated, for we know of no fewer than six replicas of it, including the figure of Menelaos, now known as Pasquino, at the Palazzo Braschi. The accompanying sketch (Fig. 12) shows the work restored. It represents a bearded warrior letting the dead body of a more youthful comrade slip from his arms to the ground, in order to offer battle to the approaching foe. Sometimes the two heroes are described as Ajax and Achilles, sometimes as Menelaos and Patroclos. The latter identification is obviously the correct one. In all the replicas in which the trunk of the dead hero still remains, it shows a wound in the abdomen near the ribs, while on the fragment No. 236 (384 d) another wound is visible between the shoulder-blades. Now, according to the Iliad (xvi, 806, 821), Patroclos was wounded in the back by Euphorbos and by Hector in the abdomen; so that the dead hero in the group must be Patroclos, and the warrior supporting the body must be Menelaos. Moreover the expression of anxiety on the countenance of the latter by no means accords with the character of the elder Ajax, who is universally depicted by tradition as a stern, unbending warrior.



Fig. 12.

From the realistic characteristics that obtain in a greater or less degree in all the replicas, the creation of the group cannot be dated earlier than the time of Alexander the Great. It appears, indeed to date from the epoch of the Diadochi, for the head of Menelaos, both in the shape of the skull and in the treatment of the skin and

hair, reveals a striking analogy with the Laocoon (No. 153) and with a Centaur type (Nos. 117, 512) of the same stage of development. Of the two groups in the Villa of Hadrian, that of which most fragments have been found was a comparatively poor work, while the other appears, from the legs of Patroclos that remain (No. 234), to have been a work of the first rank. In this latter fragment we note the fidelity to nature with which the sculptor has represented the rigidity of death, while he distinguishes betwixt the callous skin on the heels and balls of the feet and the softer skin on the instep. Every stroke of the chisel announces so delicate a perception that there seems no reason why we should not recognize in this a fragment of the actual original group.

References, see under the special numbers of the fragments. Comp. Ann. dell' Inst., 1870, pp. 75 et seq. *Kekulé*, Das akademische Kunstmuseum zu Bonn, p. 60, No. 248. *Friederichs-Wolters*, Bausteine, Nos. 1397, 1398. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 30.

To the right, on the upper bracket, —

241 (298). **Colossal Bust of Serapis,** in basalt.

Formerly in the possession of the Mattei; acquired under Clement XIV. The nose and numerous fragments of the hair and beard are restorations.

Whether Serapis was worshipped in Egypt from time immemorial, or whether his cult was introduced there by Ptolemy Soter or Philadelphos, and whether the type representing that deity under Hellenistic forms was invented in Alexandria or elsewhere, are still open questions. But that the type before us was one of the latest divine statues created by Greek art is evident from the fact that it is clearly posterior to a conception of Zeus dating from the latter part of the 4th century. In harmony with the religious ideas that he incorporated, Serapis appears here on the one hand influenced by this late conception of Zeus, on the other by the ideal of Hades. The countenance resembles that of Zeus, but wears at the same time a curious expression of mingled melancholy

and pensive mildness. The melancholy expression predominates in the replicas in dark stone, while in those of white marble (*e.g.* No. 304) mildness is more prominent. The hair falling over the brow and the costume, including the chiton, are borrowed from Hades, while the 'modius' (measure for corn) on the head is in general an attribute of earth-deities.

Monumenta Matthæiana, II, T. 1, 2. *Visconti*, Mus. Pio-Clem., VI, 14 (comp. I, p. 237, note *). *Overbeck*, Kunstmythologie, II, p. 310, No. 11. Comp. *Braun*, Ruinen und Museen, p. 338, No. 80. Journal of Hellenic Studies, VI (1885), pp. 289 et seq.

To the left, on the lower bracket, —

242 (346). **Colossal Head of Heracles.**

Found near S. Giovanni in Laterano beside a small column with an inscription to the effect that it bore some object dedicated to Hercules (C. I. L. VI, 1, No. 302) — a circumstance that suggests that a temple of Hercules once stood on the spot. The point of the nose, part of the lower lip and the beard below, fragments of the fillet, and the bust are restorations.

This bust, which is of mediocre workmanship, is adorned with the fillet peculiar to victorious athletes. Its forms show a marked family resemblance to the Zeus Otricoli (No. 294), but the expression of intelligence is less, that of physical power more decided, than in that head. It stands to the earlier Heracles-types in the same relation as the Zeus Otricoli stands in to the earlier conceptions of Zeus. It is thus probable that the Heracles-type represented in this bust dates from the same period as that later Zeus-type, *i.e.* from the 4th cent. B.C.

Visconti, Mus. Pio-Clem., VI, 13, 1. Comp. *Braun*, Ruinen und Museen, p. 340, No. 82. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 2169, 2170.

In the room adjoining Room II on the left, —

243 (352). **Statue of a Praying Matron.**

Found in the basilica of Otricoli, along with the statue of Augustus No. 319. Fragments of the hair and of the mantle covering the head, the nose, the lips, the chin, splinters on the cheeks, and the forearms are restorations.

Judging by the preserved portions of the upper arms, the restorer is correct in giving to the forearms the position usual in prayer. The identification with Livia is arbitrary, for the authentic portraits of that empress exhibit entirely different features. As, however, two statues of Augustus (Nos. 193, 319; comp. also No. 395) were found in the basilica of Otricoli, it seems only natural to recognize a member of the Julian family in this figure.

Visconti, Mus. Pio-Clem., II, 47. *Clarac*, V, pl. 920, No. 2342. *Bernoulli*, Römische Ikonographie, II, 1, p. 91, No 4. For the authenticated portraits of Livia, see Römische Mittheilungen, II (1887), pp. 3-13.

To the left, on the lower bracket beside the door to the Loggia Scoperta, —

244 (363). **Head of Hera.**

The nose, part of the lower lip, and the bust are modern.

If a colossal bust in the Naples Museum be rightly identified with Hera — and this seems probable —, it represents the oldest extant type in which the nature of this goddess was clearly expressed according to the ideas of the time. The type reproduced in this Vatican head is deduced from that of the Naples bust, but the severity of the forms and expression peculiar to the latter has been softened to suit the taste of a later age.

Pistolesi, V, 50. Comp. Beschreibung der Stadt Rom, II, 2, p. 192, No. 85. Ann. dell' Inst., 1864, p. 298. *Overbeck*, Kunstmythologie, III, p. 78, No. 1a. For the bust at Naples, see Mon. dell' Inst., VIII, 1; Ann., 1864, pp. 297 et seq. (also *Brunn*, Griech. Götterideale, T. 1, p. 7). *Overbeck*, Kunstmythologie, III, pp. 63 et seq., p. 71, No. 1, pp. 195 et seq., notes 40 et seq.; Atlas, IX, 1, 2. Comp. *Robert*, Archäologische Märchen, p. 180, note 2. Athen. Mittheil., XV (1890), p. 71. *Furtwaengler*, Masterpieces, p. 224, note 1 (where the kinship of this type to the art of Critios and Nesiotes is emphasized).

Third Room.

245 (326). **Statue of Zeus.**

Formerly in the Palazzo Verospi. The only antique portions are the head and the body down to the edge of the garment covering the legs; while even of these parts the nose, fragments on the hair, the left shoulder with the great part of the robe hanging over it, and both arms are modern. But the restoration seems to be accurate on the whole, judging from the remains of the portions wanting and from the analogy of similar representations of Zeus. The position of the left hand, at all events, grasping the sceptre somewhat high up, is assured by the considerable elevation of the left breast. But it is doubtful whether the right hand held a thunderbolt, or lay, without any attribute, on the thigh. As the execution is very mediocre, the spectator is advised to obtain the effect of the statue from some little distance.

The belief, at one time prevalent, that this statue stood in close relation to the Olympian Zeus of Pheidias, has been rendered doubtful since we have obtained a more intimate knowledge of Attic art at its zenith, and since a more exact idea of the Olympian Zeus has been obtained from the coins of Elis, one of which reproduces the head (see below, No. 294, Fig. 14) and others the whole figure (Fig. 13). We now know that the Pheidian type exhibited a simpler, more peaceful, and more impressive character than the type represented by this Vatican statue. The head was not bent forwards but was held erect, a position which we may regard as normal for statues of the gods in the 5th cent. B.C. (comp. No. 301). The left hand held the sceptre lower down; the right was stretched out and supported a Nike, who held up a tænia (fillet) towards the god. The left shoulder was covered not merely by an end of the mantle, but with thick folds which clothed also the upper arm. The features and the arrangement of the hair and beard were less agitated, a circumstance to which we shall recur in connection with the Zeus Otricoli (No. 294). The type represented in the Vatican statue is certainly based on the Pheidian conception, but it exhibits the latter developed and altered

in many points. The majestic calm that reigns in the creations of the zenith of art did not appeal to the taste that dictated the fashion in the 4th cent., and art set itself more and more to adapt the ideal of Pheidias to suit



Fig. 13.

the contemporary demand for a more animated expression. Thus there gradually arose that later Zeus-type, which during the Roman period gained almost universal applause and was almost invariably used in depicting the father of the gods. Comp. No. 294.

Visconti, Mus. Pio-Clem., I, 1. *Müller-Wieseler*, Denkm. der alt. Kunst, II, T. 1, 7. All other references, in *Overbeck*, Kunstmythologie, II, p. 88, No. 20, p. 115, No. 1, p. 117, p. 571, note 88.

To the right, on the lower bracket, —

246 (320). **Small Head of the Beardless Pan,** with horns and pointed ears.

The point of the nose, the chin, and the bust are restorations.

For details as to this type, see No. 389.

Beschreibung der Stadt Rom, II, 2, p. 193, No. 97.

247 (321). **Bust of Silenus,** with swine's ears.

Formerly in the possession of the Mattei family. The point of the nose is restored.

This highly characteristic bust represents Silenus, with animal attributes borrowed from the swine, instead of as usual from the horse, the idea apparently being that the former animal more appropriately symbolized bestial drunkenness. Wo are reminded of a pig's head not only by the shape of the ears, but also by that of the face, the upper part of which recedes while the lower part markedly projects. As similar small terracotta busts have been found at Curti (beside S. Maria di Capua) amidst a miscellaneous collection of votive offerings dating at latest from the close of the 3rd cent. B.C., we may fairly conclude that this type had already appeared during the Hellenistic period.

Monumenta Matthæiana, II, T. 6, No. 2. *Visconti*, Mus. Pio-Clem., VI, 9, 1. *Pistolesi*, V, 53. *Müller-Wieseler*, Denkm. der alten Kunst, II, T. 41, 495. Comp. Beschreibung der Stadt Rom, II, 2, p. 193, No. 101. Ann. dell' Inst., 1877, p. 231.

To the left, on the upper bracket, —

248. **Colossal Head of a Captive Barbarian.**

Both the eyebrows, the lower lip, and the throat are restorations.

From his facial type as well as from his high pointed cap, this barbarian is apparently a Parthian or an Armenian. The point of the cap does not hang over but stands erect as in the Persian royal tiara, so that probably we have the portrait of a king before us. The style, more especially the mechanical way in which the pupils are executed, points to the period of the Antonines. The head is said to have been found near the Arch of Constantine, and it has therefore been suggested that it belonged to one of the statues of barbarians on that arch. The date to which we have ascribed the head does not contradict this suggestion, for the architect of the arch employed in its decoration sculptures not only from one or more of Trajan's monuments, but also from a building

erected under the Antonines. But this attempt to place the statue to which the Vatican head belonged among the plastic decorations of the Arch of Constantine is met by this difficulty, that the head is of white marble, while all the statues of barbarians proved to have belonged to the arch are in coloured Phrygian marble (paonazetto; comp. No. 411). Public taste, in the time of Constantine, paid more attention to material than to form, and it is difficult to believe that it would have suffered such a want of harmony as would be presented by a series of statues, partly in white, partly in coloured marble.

Fea, Nuova Descrizione dei monumenti antichi contenuti nel Vaticano e nel Campidoglio, p. 105. Beschreibung Roms, II, 2, p. 194, No. 109. *Braun*, Ruinen und Museen, p. 357, No. 100. For the sculptures on the Arch of Constantine, see Römische Mittheilungen, IV (1889), pp. 314 et seq.

On the lower bracket, —

249 (338). **Head of a Diadochos.**

The nose, the ears, most of the lips, a portion of the left cheek, and the bust are modern.

The forms of this head point to the period of the Diadochi, the head itself is bound with a fillet, the symbol of kingly dignity, and the holes on the front can have served no other purpose than to receive small metal horns. These facts lead us immediately to the conclusion that this head is a highly idealized portrait of some Hellenistic ruler, characterized as the 'New Dionysos' by the addition of the horns (comp. No. 221). This same symbol is seen, *e.g.*, in portraits of Demetrios Poliorcetes and Seleucos I. Nicator. In its principal forms, indeed, this Vatican head recalls those of a bronze figure found at Herculaneum, which is supposed with great probability, to represent Demetrios Poliorcetes. But it would be a little too bold to recognize offhand the same person in the Vatican head and the bronze figure, for too many parts that are of importance in a comparison of the profiles are wanting in the former.

Beschreibung der Stadt Rom, II, 2, p. 185, No. 24. Römische Mittheilungen, IV (1889), p. 196, note 1. For the Herculaneum bronze, see *Müller-Wieseler*, Denkm. der alten Kunst, I, T. 50, 221a. Comp. Röm. Mittheil., IV, pp. 34-37. On the Bacchic horns in the portraits of the Diadochi, see Jahrbuch der Kunstsammlungen des allerhöchsten Kaiserhauses, II (Vienna, 1883), p. 52. Nachrichten der Gesellschaft der Wissenschaften zu Göttingen, 1891, p. 386.

In the room by which we pass from the Galleria delle Statue to the Gabinetto delle Maschere, —

250 (423). **Roman Lady as Diana.**

Found at Castel Guido on the Via Aurelia, among the ruins of the ancient Lorium. The point of the nose, the chin, small fragments on the throat, the right arm and most of the garment upon it, and the left hand are restorations.

This statue represents a young lady in the character of Diana, with her quiver slung behind her. The coiffure points to the period of the Flavian dynasty. The right hand is raised and is about to draw an arrow from the quiver, while the lowered left hand probably held a bow. As the short chiton, usually given to the huntress-goddess in later art, would have been too great a divergence from the actual costume of the lady, the sculptor has clad the figure in the long chiton reaching down to the feet. This garment, however, is represented as of very thin material, so that the forms of the body appear through it.

Visconti, Mus. Pio-Clem., II, 48. *Clarac*, V, Pl. 940, No. 2407. *Overbeck*, Geschichte der griechischen Plastik, II^4, p. 511, Fig. 234 n.

Gabinetto delle Maschere.

Four **Mosaic Designs**, found about 1780 in the Tiburtine Villa of Hadrian, are inserted in the floor of this apartment. These formed the central ornaments in the mosaic pavements of four rooms in the Villa, and as the rooms were all of the same size, the dimensions of these designs are almost identical. Utilized for the decoration of the Gabinetto in the papacy of Pius VI., they have been treated in a manner at once unscientific and tasteless. In the ancient room of which the upper mosaic to the left originally formed the central ornament, the rest of the mosaic pavement was white, surrounded at the walls with a dark red border variegated with a plaited garland of vine-leaves and ribands, as shown in the plates in *Visconti's* Museo Pio-Clementino (VII, 48) and *Penna's* Viaggio pittorico della Villa Adriana (IV, 106). The papal decorator, however, included all four designs within this border, and, apparently finding the central space insufficiently filled up, added arabesques and emblems from the arms of Pius VI., consisting of lilies and the heads of wind-gods with distended cheeks.

For representations of the mosaics in their present condition see *Pistolesi*, V, 59. Comp. *Visconti*, Museo Pio-Clem., VII, p. 238, note *; *Braun*, Ruinen und Museen, p. 367.

We begin with the mosaic at the upper end, to the left.

This shows four theatrical masks, which, from the absence of the onkos, probably relate to comedy. One is a pale female mask, two are youthful masks, respectively brownish-grey, and reddish-brown as from sun-burning; the fourth presents the characteristic features of an old

man, with white hair and long beard. Below, to the right, is a lyre; to the left, what seems to be the fragments of a shattered vase.

Visconti, Mus. Pio-Clem., VII, 48. *Penna*, Viaggio pittorico della Villa Adriana, IV, 106.

The mosaic beneath shows a rock on which is a mask adorned with a red fillet and an ivy-wreath, beside a thyrsos. On a tall pedestal, to the left, stands a cantharos, the goblet of Dionysos; below, a leopard, sacred to the same god, plays with a tympanon.

Visconti, VII, 49. *Penna*, IV, 102.

This design exhibits the connection between Dionysos and theatrical exhibitions, while the following (above, to the right) refers to Apollo, god of poetry.

To the right, on a pedestal, is a laurel-crowned mask, to the left, thrown over another pedestal, is a purple mantle, such as citharœdi used to wear. Beneath are the griffin of Apollo, and the cithara, quiver, and bow of the god.

Visconti, VII, 49a. *Penna*, IV, 103.

The fourth mosaic, below the last, shows an idyllic landscape, a kind of composition that made its first appearance in the period of the Diadochi, and, with the advance of Hellenistic culture westwards, spread far and wide also in Italy. A flock of sheep and goats browses in a pasture bounded in the background by hills and in the foreground by a stream. In the distance, to the right, shaded by trees, is a rustic fane, consisting of a round substructure which supports a square pillar, bearing votive offerings of different kinds. In front is a seated figure of the goddess of the shrine, probably a clay image, judging from its reddish colour. At her feet is a garlanded altar, on which an offering is laid and against which torches are leaning.

Visconti, VII, 50. *Penna*, IV, 107.

251 (425). **Statue of a Dancing Girl.**

Formerly in the Palazzo Caraffa-Colubrano at Naples. When it was brought to Rome in April, 1788, Goethe had

thoughts of buying this figure, but was dissuaded by Angelica Kaufmann. Pius VI. acquired it for the Vatican in the same year. The head (end of nose and parts of hair and garland restored) has been disconnected, and its relationship to this statue is doubtful. The restorations in the latter include fragments of two fingers of the right hand, and the little finger of the left hand.

This beautiful, well-formed maiden steps lightly forward, robed in a thin ungirdled chiton, through which appears the whole form of the body. The attitude is full of grace and charm. The right arm is raised, drawing the mantle that hangs over her back a little above the shoulder, while the left hand stretches downwards, and grasps a corner of the mantle. The latter appears to be of thicker material than the chiton and therefore hangs in broader folds, affording an admirable background for the graceful form. The statue obviously represents a dancing-girl. She appears before the spectator just as she is about to begin her dance and to make with her mantle one of those graceful motions which we find depicted in the most varied manner in terracotta figurini and in figures and groups in the Campanian wall-paintings. In view of the somewhat hasty yet clever execution, we seem justified in querying whether we may not recognize in this figure an original Greek work of the 3rd or 2nd cent. B.C.

Visconti, Mus. Pio-Clem., III, 30. *Pistolesi*, V, 62. *Clarac*, IV, Pl. 592, No. 1660. Comp. *Winckelmann*, Kunstgeschichte, V, 3, § 6. *Goethe*, Italien, vol. XX of works (Cotta, 1867), pp. 231 et seq. *Braun*, Ruinen und Museen, p. 369, No. 108.

252 (427). **Aphrodite crouching in the bath.**

Found about 1760 in the Podere Prato Bagnato in the Tenuta Salone, situated on the Via Prænestina, and acquired by Pius VI. from the collection of the painter La Piccola. The entire back of the head and the upper part of the left ear are restored, the only antique part of the hair being that lying on the neck; with the exception of the left thumb, all the fingers are wholly or in great part modern; probably the entire right hand and the wrist are restorations; the front of the right foot and two toes on the left foot are undoubtedly modern; the greater

part of the base with its waves, and various fragments on the body are also modern, while the face has been slightly retouched by a modern hand.

The goddess is crouching in the bath beneath a jet of water which we must imagine to be pouring upon her from above; and under the pleasant shock of the cool stream her body shrinks slightly. It is doubtful whether her right hand held an oil-flask or other attribute; and in fact the figure would seem more harmoniously self-contained if we suppose that this hand merely expressed by its attitude the slight shock felt by the goddess. The manner in which the limbs partly conceal and partly cross each other is incomparably graceful, and in its delicate treatment of the elastic curving contours reveals a strongly sensuous tendency.

Pliny (Nat. Hist. 36, 35) relates that the temple of Jupiter, situated within the Portico of Octavia at Rome, contained a marble statue by Dædalos, representing Aphrodite seated in the bath; and this, with great probability, is assumed to have been the original reproduced in the Vatican and many other similar statues with various modifications in the details. Besides the mythical Dædalos, two artists of that name are known to us, one a Sicyonian who flourished at the beginning of the 4th cent. B.C., the other a Bithynian of the period of the Diadochi. It is beyond doubt that only the latter, if either, can be the creator of the type of Aphrodite under discussion. In the first place, the conception of this statue clearly implies the previous existence of the Cnidian Aphrodite of Praxiteles (comp. No. 316). In the second place the marked accentuation of the sensuous element and the realistic treatment of the nude point to the period after and not to that before Alexander the Great. Finally the reference of this type to the Bithynian Dædalos is supported by the fact that a similar figure of Aphrodite frequently occurs on Bithynian coins. Even in the 5th and 4th cent. Greek art, in such minor products as painted vases and carved gems, had represented nude women

crouching in the bath. Such a subject must have been entirely to the public taste in the period of the Diadochi. The Bithynian Dædalos therefore set about the plastic reproduction of such a motive in the spirit and with the artistic resources of his age, and obeying the prevailing tendency towards genre reproductions of the gods, presented the goddess of love cowering in her bath.

Visconti, Mus. Pio-Clem., I, 10 (comp. Opere varie, IV, p. 72, p. 424, No. 268). *Clarac*, IV, Pl. 629, No. 1414. *Müller-Wieseler*, Denkm. der alten Kunst, II, 26, 279. *Braun*, Vorschule zur Kunstmythologie, T. 71. *Conze*, Heroen- und Göttergestalten, T. XLIV, 2. *Overbeck*, Geschichte der griech. Plastik, I[4], p. 532, Fig. 129. Other references are given in *Bernoulli*, Aphrodite, p. 314, No. 1. Comp. *Loewy*, Lysipp und seine Stellung in der griechischen Plastik, p. 29. The statue was ascribed to the Bithynian Dædalos in the Berichte der sächs. Gesellschaft der Wissenschaften, 1860, pp. 78-80. This view is supported by *Friederichs-Wolters*, Bausteine, No. 1467; *Bernoulli*, Aphrodite, pp. 324, 325; and *Kroker*, Gleichnamige griechische Künstler (Leipsic, 1883), pp. 40-44. It is opposed and the figure is ascribed to the Sicyon Dædalos by *Stephani*, Compte-rendu pour 1859, pp. 123-125; 1870, pp. 57 et seq., 215, 216; also by *Overbeck*, Plastik, I[4], pp. 532, 533, and Kunstmythologie, II, p. 565, note 64. For the modern base with the name of the artist Bupalos, see *Loewy*, Inschriften griechischer Bildhauer, No. 497.

253 (432). **Satyr in red marble** (rosso antico).

Found by Count Fede in the Tiburtine Villa of Hadrian and acquired under Pius VI. The eyes of glass-paste, probably the entire right arm, certainly the right forearm and various other less important parts are restorations. The restorer is justified in placing a bunch of grapes in the right hand by several similar figures in which that hand is preserved.

The Satyr, holding a pedum on his left shoulder, feasts his eyes on a bunch of grapes held up in his right hand. The fold of the nebris falling over the left forearm is filled with fruits. The red marble was a peculiarly appropriate material for the plastic representation of Satyrs, who were thought of as sun-burned beings (comp. Nos. 237, 520). In the present figure the coloured glass eyes had a striking effect, for their glitter at once heightened the prevailing expression of greed, and offered a distinct chromatic contrast to the red marble. The rustic

type of Satyr here adopted, in which the bestial element is accentuated (the throat indeed being furnished with appendages like those of a goat), had its origin in Hellenistic art, by which also the pedum was first introduced. But on the other hand the pan-pipes, which are placed with a pair of cymbals on the tree-trunk, are not made of reeds of equal length, as is found on the earlier monuments, but apparently of reeds gradually diminishing in length, a shape which seems to have made its first appearance in Græco-Roman art.

Piranesi, Raccolta di statue, T. 5. *Visconti*, Mus. Pio-Clem., I, 46. *Penna*, Viaggio pittorico della Villa Adriana, III, 77. *Guigniaut*, Rel. de l'ant., Pl. 108 bis, No. 454a. *Pistolesi*, V, 67. *Clarac*, IV, Pl. 706, No. 1687. Comp. *Braun*, Ruinen und Museen, p. 373, No. 110. For the rustic types of Satyrs, see *Furtwaengler*, Der Satyr aus Pergamon (Berlin, 1880). For the pedum, see Ann. dell' Inst., 1877, p. 208. For the pan-pipes, ib., 1877, pp. 214, 215.

254 (433). **Aphrodite after the bath.**

Formerly in the possession of the sculptor Albaccini, who restored it. Both arms and hands, the hair grasped by the latter, part of the left breast, fragments on the robe, and most of the plinth are modern. The head (nose restored) is antique but does not belong to the body; the hair is bound in a knot upon the neck, instead of being unbound as the subject requires.

From replicas in better preservation we know that the goddess was represented in the act of wringing the water from her hair. The right arm is erroneously restored; instead of aimlessly lifting the hair in the air, the right hand, like the left, was employed in wringing the moisture from her locks. In all probability the sculptor who designed this type was influenced by the celebrated painting by Apelles of the new-born Aphrodite rising from the sea. But he has modified his pictorial model so as to give it a genre character. The goddess, just emerged from the bath, has cast a garment round the lower part of her body, and is in the act of arranging her hair — the whole style of the representation adapting it admirably for the decoration of a fountain.

Visconti e Guattani, Museo Chiaramonti, T. 26. *Clarac*, IV, Pl. 610, No. 1356. *Braun*, Vorschule, T. 74. Comp. *Braun*, Ruinen und Museen, p. 245, No. 11. Ber. der sächs. Gesell. der Wiss., 1860, pp. 74 et seq. *Stephani*, Compte-rendu pour 1870 et 1871, pp. 71 et seq. *Bernoulli*, Aphrodite, p. 296, No. 4. Mittheil. des Arch. Instituts in Athen, I (1876), pp. 57 et seq.

255 (435). **Vase of red marble** (rosso antico).

Found in Hadrian's Tiburtine Villa.

The upper portion is square in form, probably because the sculptor desired to make the most of the block of costly material. The outlines both of that part and of the support are delicate, but their effect is somewhat marred by the swans at the four corners, which support the vase with their curved necks and outspread wings, and appear both trivial and unnatural. The centre of the interior is occupied by a circular depression, with fluted radii, and treated as if let into the bottom of the basin.

Pistolesi, V, 73. Comp. *Braun*, Ruinen und Museen, p. 376, No. 114.

256 (436). **Reduced Replica of the Aphrodite of Cnidos,** slight and hasty in execution. Comp. No. 316.

Journal of Hellenic Studies, VIII (1877), p. 338b. *Furtwaengler*, Masterpieces, p. 322, note 5.

257 (439). **Chair in red marble** (rosso antico).

This chair, with another precisely similar (now in the Louvre: *Clarac*, Musée de Sculpture, II, Pl. 260, No. 631, comp. Text II, 2, p. 993) and one of white marble, formerly stood in front of the Cappella di S. Silvestro in S. Giovanni in Laterano. These three chairs are said to have been used in the ceremony by which the newly elected popes took possession of the Lateran basilica.

This chair and the companion-piece in Paris are among the finest antique works in red marble now extant. The front-supports terminate in lions' claws which develope at the top into volutes and the back-supports end in volutes, while the panels between are each adorned with a palmette, — a style of decoration at once tasteful and simple that admirably displays the costly material. In the middle of the seat is a circular opening, contract-

ing to a slit in front, and this and other similar extant examples have been assumed to be either close-stools or sitz-baths, the opening on the latter supposition being designed to permit water or steam to reach the body freely. Another suggestion is that the opening was merely made for the sake of coolness, corresponding to the circular air-cushions used in modern times with the same object.

Pistolesi, v, 73. Comp. *Mabillon*, Museum Italicum, I, pp. 57, 58. *Montfaucon*, Diarium Italicum, p. 137. *Buonarruoti*, Osservazioni sopra alcuni frammenti di vasi di vetro, p. 101. *Marangoni*, Delle cose gentilesche trasportate ad uso delle chiese (Roma, 1744), pp. 326-328. *Braun*, Ruinen und Museen, p. 377, No. 115.

258 (443). **Statue of Apollo (?).**

Found on the Via Labicana at Centocelle, and acquired under Pius VI. The nose is restored, also the left side of the back of the head, small fragments on the hair and right cheek, the left arm except the shoulder, the right arm below the biceps, the right leg, the left foot, the stem, and the plinth.

This statue represents a gentle youth, looking down with a somewhat yearning expression. The left arm, from the remaining upper portion, was apparently stretched forwards or to the side, while the right arm hung straight down. It was formerly taken for Adonis, and the restorer has accordingly placed a javelin in the right hand. Other replicas, however, in which the attributes have been partly preserved, show that some of the ancient copyists, at least, represented Apollo under this type. We might suppose that the right hand held a branch of laurel, the left hand a bow. The form of the face, indeed, and also the arrangement of the hair, the locks of which are comparatively short and lie close to the skull, differ strikingly from other known types of Apollo. The figure reproduces an ancient motive, which was popular in the school of Hagelædos of Argos. The weight of the body rests on the left leg, while the right leg is a little advanced and to the side, with the foot placed flatly on the ground. The left forearm was extended, while the right

arm hung by the side. The soft reproduction of the forms recalls the manner of Praxiteles, while the head shows a certain kinship with the Thespian Eros of this master (comp. No. 185). The original would thus seem to have been the work of a Peloponnesian artist of the fourth century B.C., who adhered to the traditional motive of the Argive school, while treating the forms according to the advanced principles of his own time. A recent attempt has been made to show that this master was Euphranor of Corinth, who flourished between 375 and 330 B.C., in which case the original of the statue might be the Apollo Patroos, which Euphranor executed for the temple of this god in the Agora of Athens. The proportions, however, differ from those traditionally ascribed to this artist (comp. No. 188). The execution of the statue before us points to the time of Hadrian.

Visconti, Museo Pio-Clem., II, 32 (comp. Opere varie, IV, pp. 36-39, p. 342, No. 118). *Clarac*, IV, Pl. 633, No. 1424 A. *Furtwaengler*, Masterpieces, p. 355, Fig. 153. Comp. *Wieseler*, Narkissos, pp. 47, 48. *Welcker*, Das akademische Kunstmuseum zu Bonn, p. 28, No. 32. *Overbeck*, Kunstmythologie, IV, p. 135, No. 14. Other references in *Friederichs-Wolters*, Bausteine, No. 1579. *Furtwaengler*, in the 50th Winckelmanns-Programm der archæologischen Gesellschaft in Berlin (1890), p. 152.

Let into the wall of this Gabinetto are two **Marble Slabs** (Nos. 259, 260), adorned with work in the round and high relief. They probably belonged to some large frieze, the rest of which is lost. They were discovered near Palestrina (Præneste) in the Tenuta di Corallo belonging to the Barberini, in the course of excavations directed by Giovanni Volpato, the well-known engraver. The arrangement of the adornment resembles that in No. 216. Both slabs have been freely restored. But in consequence of the height at which they are placed and of the artificial patina (stain) given to the marble by the restorer, it is very difficult to distinguish the restorations from the antique portions.

At the entrance-wall, near the windows, —

259 (442). In the recesses of this slab are figures of dei-

ties that have some relation to Heracles. To the right (of the spectator) is Pallas, the protectress of the hero, and in the centre is another female figure, restored, probably correctly, as Hera. Only the lower part of this second figure seems to be antique (the dividing line runs diagonally downward from the left side of the waist to the right thigh). Of the figure in the third recess, the head, the left arm below the robe, the thyrsos, and the right forearm and vase are restorations. The muscular body and the disposition of the mantle seem to indicate Zeus and not Dionysos as the restorer has assumed. The relief on the panel to the right represents the first labour of Heracles. The infant Heracles strangles the serpents sent against him by Hera, while his mother Alcmene stands by in horror, and her husband Amphitryon, drawing his sword, hastens to the child's assistance. The rugged mass in the background, usually described as a cloud, is treated more as if it were a rock, though a rock is by no means appropriate to a scene that must naturally have taken place in a house. This relief is obviously influenced by some pictorial model. The whole composition has a marked pictorial character, and the three figures, similarly treated, recur in a Herculanean mural painting. In the left panel Heracles is being taught by Linos to play the lyre. The female figure behind the boy is difficult to identify, as she is completely without determining attributes. Possibly she is a personification of instruction generally or of musical instruction in particular.

Visconti, Mus. Pio-Clem., IV, 38. *Pistolesi*, V, 71. *Millin*, Gal. myth., Pl. 110, 431. Berichte der sächs. Gesellschaft der Wissenschaften, 1853, T. X, 2, p. 149. *Baumeister*, Denkm. des kl. Alterthums, III, p. 1721. For the figure of Hera, see *Overbeck*, Kunstmythologie, III, p. 130 L; Atlas, X, 21. Comp. *Welcker's* Zeitschrift, p. 403. For the Herculanean mural painting, *Helbig*, Wandgemälde, No. 1123.

Opposite is No. 260 (434). In the central recess is Pallas, in the left recess, Ares. The figure in the right niche (head restored) appears to be another representation of Amphitryon, for it corresponds in costume and

attitude with the Amphitryon on No. 259. In the relief on the right panel the figure of Heracles had disappeared with the exception of the front of the feet, while both the other figures wanted all the extremities. The scene represented, however, is sufficiently indicated by the quiver and bow-case on the ground behind Heracles, and by the barbaric costume of the men beside the youth. The youthful Heracles was, according to tradition, taught archery by the Scythian Teutares; and two Scythians are here seen engaged in this task. The relief on the left panel, the style of which also suggests a pictorial model, probably represents the first battle in which Heracles took part, *viz.* that in which the Thebans defeated King Erginos of Orchomenos.

Visconti, Mus. Pio-Clem., IV, 39. *Millin*, Gal. myth., Pl. 111, 432. *Guigniaut*, Rel. de l'ant., Pl. 176, 177. *Pistolesi*, V, 70. Comp. *Welcker's* Zeitschrift, p. 403. For the battle against Erginos, see Arch. Zeitung, XXXVII (1879), pp. 192, 193.

Sala delle Muse.

We begin our inspection to the left of the entrance.

261 (496). **Head of Sophocles as an old man.**

The identification is confirmed by a similar herma-bust, attested by an inscription, now in the garden of the Vatican. — The Greek savants of the period of the Diadochi zealously devoted themselves to literary history, while the public of that era took a lively interest in anecdotes relating to the famous poets. One of the most popular of these anecdotes relates how Iophon, son of Sophocles, arraigned his octogenarian father as incapable of managing his affairs. The aged poet contented himself with reading to the judges his recently finished tragedy of Oidipos in Colonos, and was immediately acquitted by the judges, who saw in this poetic creation an overwhelming refutation of the charge. With this story in his mind, some artist, of about the 3rd cent., has here represented Sophocles the old man. As the basis for his work he took the type representing the poet in the bloom of his manhood, best known from the statue in the Lateran (No. 662). One of the finest points about this aged head was the contrast between the shrunken and withered face and the bright and intelligent eyes, which were made of brilliant enamel set in the sockets.

Pistolesi, v, 84, 1. Comp. *Braun*, Ruinen und Museen, p. 392, No. 120. Jahrbuch des Arch. Instituts, 1 (1886), pp. 76, 77. For the herma-bust in the Vatican garden, Bull. dell' Inst., 1867, pp. 144, 145.

262 (495). **Apollo Citharœdos**; torso.

Formerly in the Villa Negroni. The right arm, left forearm, nearly the whole right leg below the knee,

numerous fragments on the robe, the feet, both stems, and the plinth are restorations. The head of Dionysos on this torso is antique, but belongs to another statue. The throat uniting it with the torso is modern, and when the statue was in the Villa Negroni, it had another head.

The correct identification of the torso is assured by an identical replica in the Glyptothek of Mr. Carl Jacobsen of Copenhagen, in which part of the cithara still remains on the left breast. The statue represents Apollo Citharœdos, and not Dionysos as has been usually supposed. The treatment of the chiton, which is represented as of a very thin material, permitting all the forms of the body to appear through it, resembles that of the Attic masters influenced by Pheidias.

Visconti, Mus. Pio-Clem., VII, 2 (comp. III, pp. 168, 169). *Pistolesi*, V, 84. *Clarac*, IV, Pl. 697, No. 1643. Comp. *Overbeck*, Griechische Kunstmythologie, IV, p. 186, No. 4, p. 188. *Roscher*, Lexikon der gr. und röm. Mythologie, I, p. 1139. On the transparent drapery, see *Furtwaengler*, Masterpieces, pp. 84, 83, 399.

To the left, in the wall, above, —

263 (493). **Relief of the Birth of Dionysos.**

Found outside the Porta Portese. The right hand of the woman immediately behind Hermes is obviously restored; and there may be many other restorations concealed beneath the artificial patina given to the surface.

The left side of the relief is clear enough. Zeus, seated on a rock on which he leans his right hand in an almost convulsive movement, betrays by his attitude the pangs of child-birth. From his uncovered left thigh springs the infant Dionysos, stretching his arms towards Hermes, who holds a panther-skin towards the new-born god and is about to cover him with it as swaddling-clothes. Various explanations have been offered for the three women represented on the right side of the relief. They have been taken for the Graces (Charites) or for Nymphs, while a third theory describes the form immediately behind Hermes as Eileithyia, opening her right hand to facilitate the birth, the next as Persephone, and the third, holding something like a sheaf of corn in her right hand, as De-

meter. An absolutely certain interpretation seems at present impossible, for it is uncertain whether the relief ended with the so-called Demeter or was continued beyond her, while owing to the artificial patina given to the marble by the restorer, we cannot determine how much of these three female figures is antique. We may, however, well suppose that the Μοιραι (Parcæ), usually present both at divine and human births, were not absent from this relief; and perhaps the apparent sheaf of corn may turn out on closer inspection to be either the distaff of Clotho or the bundle of lots emblematic of Lachesis.

Visconti, Mus. Pio-Clem., IV, 19. *Pistolesi*, V, 85. *Guigniaut*, Rel. de l'ant., Pl. 110, 432. *Baumeister*, Denkmäler des kl. Alterthums, III, p. 1289. See, further, *Overbeck*, Kunstmythologie, II, p. 171, X, and *Hauser*, Die neu-attischen Reliefs, p. 72, No. 102. Comp. also *Heydemann*, Dionysos' Geburt und Kindheit (Halle, 1885), pp. 15, 16. The Moiræ appear, *e.g.*, at the birth of Athene in the Madrid Puteal: Abhandl. des archæol.-epig. Seminars in Vienna, I (1880), T. 1, pp. 32 et seq. *Friederichs-Wolters*, Bausteine, No 1862.

264 (520). **Statue restored as a Muse.**

Presented to Pope Pius VI. by Prince Lancellotti. Fragments of the robe and the left hand with the flute are restorations. The head (nose and chin restored) is antique, but it is doubtful whether it belongs to the statue, as the entire neck and the breast as far as the top of the chiton are by a modern hand.

The statue of Euterpe, as the Muse of flute-playing was named in the imperial epoch, was missing among the Muses found at Tivoli (Nos. 268-274); and in order to complete the number of the 'tuneful nine', the present graceful figure was restored with a flute in the left hand. Traces on the left thigh indicate that some object like a staff was originally in her hand. But that the figure represented a Muse is unlikely, for we know of a similar figure used as a fountain-decoration, and to place a Muse in such a position would be in flat opposition to the conception of the Muses as patrons of definite domains of art, which was the prevailing conception from the Hellenistic period onwards. The lazy attitude of the figure, and the sleeveless chiton made of some thick, rough-haired

material, suggest rather a conception from some pastoral cycle; perhaps, *e.g.*, some Nymph celebrated in bucolic poetry. In that case, the attribute in the left hand may have been a pedum. Woods, meadows, and fountains form the background in idyllic poetry; and it is obvious how appropriate as a fountain-ornament a plastic representation of a figure from such poetry would be.

Visconti, Mus. Pio-Clem., I, 17 (Opere varie, IV, p. 440, No. 306). *Bouillon*, Musée des antiques, I, 35. *Pistolesi*, V, 95. *Clarac*, III, Pl. 503, No. 1003. Comp. *Welcker's* Zeitschrift, p. 318. *Braun*, Ruinen und Museen, p. 389, No. VI. For the fountain-figure, see Arch. Zeitung, XXV (1867), p. 101*. *Dütschke*, Antike Bildwerke in Oberitalien, V, p. 10, No. 31.

265 (519). **Herma of Plato.**

Acquired from a Roman art-dealer in Naples. The nose is restored.

The name Zeno which is scratched rather than carved on this bust is by a modern hand, and has therefore no authoritative value. This herma-bust much more probably represents Plato, as is proved by another with a head identical with that before us, upon which is a perfectly genuine inscription. Many modern spectators will doubtless expect to find the Olympian cheerfulness that prevails in Plato's writings reflected in the countenance of the great philosopher, and they will no doubt be chilled by the gloomy expression of the present head. Yet we have contemporary evidence, in a fragment of a comedy by Amphis, that an expression of this kind characterized Plato; and we also know that, among the Aristotelians, Plato passed for a melancholy man. Indeed, it is easy enough to understand how his face must have shown clear traces of the many painful experiences that he met with in the course of his life, and of the sharp contrast that existed between his philosophy and reality. The arrangement of the hair and beard tallies moreover with the verses of Ephippos, another contemporary comic dramatist, in which the Academics are reproached with an undue attention to their toilet, while mention is made of

their elegantly-cut hair and their fine flowing beards. We must assume as the original some bronze portrait of Plato, executed in his lifetime, — perhaps the bronze statue in which the great philosopher was commemorated by his contemporary Silanion, who flourished as early as the first half of the 4th cent. B.C. The treatment of the face resembles that customary in the Second Attic School, and has clearly not reached the realistic development which prevailed in plastic portraiture after the epoch of Alexander the Great. The thread-like treatment of the hair has analogies in bronze types of the same school (comp., *e.g.*, No. 194).

Visconti, Mus. Pio-Clem., VI, 33. *Pistolesi*, V, 95. *Schuster*, Über die erhaltenen Porträts der gr. Philosophen, T. IV, 7, p. 24, No. 17. Jahrbuch des Arch. Instituts, I (1886), T. 6, No. 2, p. 72, No. 6, p. 74. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1335, Fig. 1432. Comp. American Journal of Archæology, IV (1888), p. 3. Jahrbuch des Arch. Instituts, V (1890), pp. 153, 165, 170, 171. Rendiconti dell' acc. di Lincei, serie V, vol. II (1893), pp. 89-100.

266 (518). **Herma of a Strategos,** or Greek General.

The point of the visor is restored; the face has suffered from reworking.

The identification of this head with Themistocles is groundless. The style seems to show that it represents a personage of the 4th cent. B.C. The helmet indicates a strategos (comp. No. 281). The expression and the arrangement of the hair and beard recall the dandyism that obtained in fashionable Athenian circles in the first half of the 4th cent., which even the great Plato and his disciples did not wholly escape (see No. 265).

Visconti, Iconografia greca, I, T. XIV, 3, 4, p. 168. *Pistolesi*, V, 94. Museo Chiaramonti, III, 17. *Baumeister*, Denkm. des klass. Alterth., II, p. 1288, No. 1437. Comp. Arch. Zeitung, XXVI (1868), p. 1. *Friederichs-Wolters*, Bausteine, No. 482. *Furtwaengler*, Masterpieces, p. 122, note 2.

The principal decoration of this room is a series of statues (Nos. 267-274), representing **Apollo and the Muses,** found in 1774 among the ruins of an ancient villa on the Via Cassia, to the S.E. of Tivoli, and acquired

for the Vatican by Pius VI. The frequently repeated statement that these statues were found in the Fundus Cassianus (the modern Carciano) seems to rest upon a confusion of names. The villa in question was more probably that lying farther to the E., which is said to have belonged to Marcus Brutus, the jurist, father of the orator (comp. *Bulgarini*, Notizie storiche intorno alla città di Tivoli, pp. 109, 118; *Benndorf und Schöne*, Die antiken Bildwerke des lateranischen Museums, p. 84). As only seven Muses (Nos. 268-274) were found at Tivoli, the full number of the nine sisters was completed in the Museum by the addition of two statues (Nos. 264, 275) from other sources, which originally certainly did not represent Muses, but were made to do duty as such by the modern addition of appropriate attributes.

In the earlier Greek conception, the individual Muses had no separate spheres of influence, but all together represented the entire undivided domain of music, including poetry, dancing, singing, lyric music, and flute-music. In the Hellenistic period, however, definite functions were assigned to the separate Muses; one was provided with a globe and made Muse of astronomy, another, with a scroll, became the Muse of history. But the poets and artists of that epoch followed their own arbitrary fancies in uniting the different functions and attributes with the names of the various Muses. It was not, in fact, until the later imperial epoch that any rule on this respect became general; the writers and artists of that date agreed in favour of one of the Muse-cycles current in the Hellenistic age and succeeded in making it authoritative. According to this scheme the functions and attributes of the muses are as follows: Calliope, Muse of heroic epic poetry, with a diptych or scroll as attribute; Cleio, Muse of history, with a scroll; Erato, Muse of choral lyric poetry, with a cithara; Euterpe, Muse of music, with a flute; Melpomene, Muse of tragedy, with a tragic mask; Polyhymnia, Muse of pantomime, no attribute; Terpsichore, Muse of subjective lyric poetry, with a lyre;

Thaleia, Muse of comedy, with a comic mask; Urania, Muse of astronomy, with a globe. — Comp. *Trendelenburg*, Der Musenchor, pp. 11 et seq.; *Bie*, Die Musen in der antiken Kunst, pp. 24 et seq.

The statues found at Tivoli present, in a decorative fashion, a Muse-cycle of an early-Hellenistic period. They still show many traces of the influence of Praxiteles; and it may be surmized that the creator of the originals used the Thespiad of that master. Though in describing these statues, the present writer uses the names fixed for the separate Muses in the later imperial epoch, it must not be assumed that the sculptor of the original type of each named his figures precisely in the same way. But it has been judged wiser to retain these names, as they are familiar to the modern spectator and will assist him to understand the various types.

The theoretical as well as the actual centre of the cycle is naturally the Apollo (No. 267), playing the cithara. The Muses were symmetrically arranged round him, alternately standing and sitting.

267 (516). **Apollo Citharœdos.**

The restorations on this statue include various fragments on the wreath, the end of the nose, lips, chin, nearly the whole right arm with the plectron, the lower part of the left forearm, the upper part of the cithara and the part of the supporting-strap immediately adjoining, various fragments on the robe, and the left foot.

The god is represented in the festal garb of a citharœdos, singing and playing the cithara. The enthusiasm, with which he exercises his art, is reflected in the elastic motion of his body, in the slight bend of the head towards the right shoulder, and in the expression of the face. The front horn of the cithara is adorned with a relief of Marsyas hanging on the tree (comp. Nos. 576, 846), commemorating the victory won by the lyre of Apollo over the barbarous flute. The type of the god agrees to a striking extent with that of the Muses, both as regards conception and as regards the treatment of the forms.

Nay, his expression and attitude can only be fully understood in connection with the choir about him. We may therefore assume that this figure was erected, probably with hints borrowed from an original of the Second Attic School, to serve as the central point in the Muse-cycle reproduced in the statues from Tibur.

Visconti, Mus. Pio-Clem., I, 15 (comp. Opere varie, IV, p. 435, No. 300). *Müller-Wieseler*, Denkm. d. alten Kunst, I, 32, 141a. *Baumeister*, Denkm. d. kl. Alterthums, I, p. 99, Fig. 104. Ber. der sächs. Ges. der Wiss., 1886, T. II, 1, p. 3. *Overbeck*, Kunstmythologie, IV, p. 124, No. 2, p. 185, No. 1 (where the earlier notices are cited), pp. 186-188 (comp. pp. 101-102); Atlas, XX, 7, XXI, 32; Gesch. der griech. Plastik, II^4, p. 27, p. 36, note 31. Comp. Philologus, new series, I (XLVII, 1889), pp. 678-700.

To the left, 268 (511). **Erato.**

The lower part of the right forearm, the left hand, and nearly the whole upper part of the cithara are restorations. The head (nose restored) is antique but does not belong to this statue, but to one of Nemesis or Leda, of the type represented in, *e.g.*, No. 459.

As this Muse, with her dignified presence, seems of all the nine to be most nearly allied to Apollo Citharœdos, and as her instrument too is the deep, full-toned cithara, we must recognize in her the representative of choral lyric poetry, such as was especially cultivated by Stesichoros and Pindar. So far as our knowledge goes, the current name for this Muse in later imperial times was Erato, a circumstance that presents an etymological peculiarity, seeing that love plays no prominent part in choral lyrics. Terpsichore would seem a much more appropriate name for the patron of this branch of art.

Visconti, Mus. Pio-Clem., I, 21 (comp. Opere varie, IV, p. 439, No. 305). *Bouillon*, Musée des antiques, I, 39. *Pistolesi*, V, 92. Comp. *Bie*, Die Musen in der antiken Kunst, p. 64.

To the left (next Apollo), 269 (517). **Terpsichore.**

The head (nose, wreath, and hanging locks restored) is antique, but belongs to another statue. The throat uniting it with the body is modern. The shoulder-buttons of the chiton, the projecting part of the arms, nearly the whole frame of the lyre, the left foot, and various small fragments on the robe are also restorations.

This figure represents Terpsichore, Muse of subjective lyric poetry, a branch of the art that has its most beautiful expression in the poems of Sappho, Alcæos, and Anacreon. In contrast to the Muse of choral lyric poetry (No. 268), this Muse is seated instead of standing and makes generally a less dignified impression, two circumstances admirably in keeping with the poetry she represents. For subjective lyric poetry, in which individuals give expression to their feelings, has neither the matter, nor the form, nor the solemn character of choral lyrics. This muse plays on a lyre, the sounding-board of which is a tortoise-shell — the stringed instrument, in fact, on which Alcæos and Anacreon accompanied their songs.

Visconti, Mus. Pio-Clem., I, 20 (comp. Opere varie, IV, p. 441, No. 307). *Bouillon*, Musée des antiques, I, 38. *Pistolesi*, V, 93. Comp. *Bie*, Die Musen in der antiken Kunst, p. 63.

To the right, 270 (508). **Polyhymnia.**

The nose, lower lip, and fragments on the wreath and mantle are restorations.

An inscription on a mural painting from Herculaneum briefly describes the sphere of Polyhymnia as 'the Myths'. Starting from this idea, the conception gradually became universal in the imperial epoch that Polyhymnia represented pantomime; for, after the decline of tragedy, it was the mimetic ballet that kept the myths popular, and at the same time exercised an influence not to be under-estimated on their visible representations. One of the chief charms of mimetic imitations lay in the graceful motions which male and female dancers made with their mantles (comp. No. 249). In the statue before us, Polyhymnia appears about to enter the dance and to make one of those motions. Crowned with roses, the Muse slowly advances, with a thoughtful expression, holding her arms under her mantle. The pendent left hand grasps the mantle that falls by her left side, while the right hand holds a fold of the garment that crosses her bosom, apparently in preparation for some motion or gesture, such

as throwing the mantle over her back or waving it aside from her body.

Visconti, Mus. Pio-Clem., I, 23 (Opere varie, IV, p. 438, No. 303). *Bouillon*, I, 40. *Pistolesi*, V, 91. Comp. *Bie*, Die Musen in der antiken Kunst, p. 70.

To the right, 271 (499). **Melpomene.**

Fragments on the hair and on the wreath, the end of the nose, the lips, the right hand with the upper part of the mask, the left forearm with the sword, and the left foot are restorations; also the nose and the lower part of the mouth and beard of the mask.

The Tragic Muse stands with her left foot upon a rock and her left elbow supported on her left thigh — an attitude conveying the impression that she is resting after some considerable exertion. Her right hand holds a mask of Heracles, adorned with a lion's skin, a hero who afforded plentiful material for tragic poetry. According to other and better preserved replicas, the left hand must have held either a sword or a club; and the restorer is right in deciding in favour of the former, for so heavy an attribute as a club would certainly have rested on the left thigh, and must have left some traces of its presence. The lofty brow, covered with straight hanging hair, recalls the 'onkos', or top-knot, by which it was sought to heighten the majesty of the tragic mask, while the vine-wreath reminds us of the cult of Dionysos, from which the Greek drama first arose. The peaceful and almost cheerful expression of the face is striking, for one would more naturally expect to find the Tragic Muse wear a melancholy or pathetic appearance. The expression may perhaps have some relation to Aristotle's celebrated definition of tragedy as producing a purification (catharsis) of the spectator through pity and terror. If this be so, the effects ascribed by Aristotle to tragedy have been transferred by the sculptor to the personification of that kind of poetry. The execution of the statue is unequal, the head being more carefully finished than the body.

Visconti, Mus. Pio-Clem., I, 19 (Opere varie, IV, p. 437, No. 302). *Bouillon*, Musée des antiques, I, 37. *Pistolesi*, V, 88. *Clarac*, III,

Pl. 513, No. 1044. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 59, 747. *Baumeister*, Denkm. des kl. Alterthums, II, p. 971, Fig. 1183. Comp. *Welcker's* Zeitschrift, p. 316. *Lange*, Das Motiv des aufgestützten Fusses, pp. 59 et seq. *Bie*, Die Musen in der antiken Kunst, pp. 75-77. The theory of Visconti (Mus. Pio-Clem., I, p. 133) that the left hand originally held a sword, and that the latter was replaced by a club by an antique restorer, seems to the writer unfounded, in view of the present condition of the parts concerned.

To the right, 272 (503). **Thaleia.**

Fragments on the wreath have been restored, also the nose, lips, chin, left forearm with the tympanon, the pedum (except the bent part on the upper arm), and fragments on the robe and on the mask. It is questionable whether the restorer is right in placing a tympanon in the left hand; he was influenced in his decision by a circular depression on the thigh, now concealed by the restoration.

In contrast to the imposing attitude of Melpomene, the Muse of Comedy is here seated in a languid posture on a stone seat, her left leg across her right. Beside her is a comic mask with a long moustache. The ivy-wreath and the tympanon (if the latter be a justifiable restoration) point, like the vine-wreath of Melpomene, to the worship of Dionysos; while the pedum in the left hand perhaps refers to the rustic element so frequently treated of in the new comedy. The beautiful face wears a melancholy expression, more appropriate in modern eyes to Melpomene; a circumstance which may perhaps be explained by the suggestion that, to the mind of the sculptor, the comic representations of the ills and struggles of human life are more suited to induce a pensive mood than a merry one.

Visconti, Mus. Pio-Clem., I, 18 (comp. Opere varie, IV, p. 442, No. 309). *Bouillon*, Musée des antiques, I, 36. *Pistolesi*, V, 89. *Müller-Wieseler*, Denkm. der alten Kunst, II, T. 58, 743. *Baumeister*, Denkmäler, II, p. 971, Fig. 1184. Comp. *Welcker's* Zeitschrift, p. 317. Beschreibung der Stadt Rom, II, 2, p. 214, No. 10. *Bie*, Die Musen in der antiken Kunst, p. 78.

To the left (beside the Apollo, No. 267), —

273 (515). **Calliope.**

Most of the right arm and of the left forearm, and the writing-tablet, except the corner touching the robe, are restored. The head (nose and part of the chin and of the brow restored), which is of a different marble, is ancient but belongs to another statue.

This Muse is seated in a meditative attitude as though engaged in the composition of an epic poem. The left hand holds a double writing-tablet (diptychon); while the restorer has correctly placed a stylus in the raised right hand.

Visconti, Mus. Pio-Clem., I, 26 (comp. Opere varie, IV, p. 435, No. 299). *Bouillon*, I, 42. *Pistolesi*, V, 39. Comp. *Bie*, Die Musen in der antiken Kunst, p. 72.

To the right, 274 (505). **Cleio.**

The right breast, the greater part of the arms, and numerous fragments on the robe are restored. Of the scroll, only the portion on the lap is antique. The head (nose restored) is antique but does not belong to the body; the neck is modern.

The Muse of history holds in her left hand a partly open scroll of parchment or papyrus, and appears to be delivering a historical address, using the contents as a text.

Visconti, Mus. Pio-Clem., I, 16 (comp. Opere varie, IV, p. 436, No. 301). *Bouillon*, I, 34. *Pistolesi*, V, 89. Comp. *Bie*, Die Musen in der antiken Kunst, p. 72.

The following statue was not found in the Tiburtine Villa, but like No. 264, has been restored as a Muse, in order to complete the choir.

275 (504). **Female draped Statue.**

Formerly in the Palazzo Ginetti at Velletri, and presented to Pope Pius VI. by Prince Lancellotti. The neck and the forearms and attributes are modern. The freely reworked head is antique, but does not belong to this statue, for which it is too large.

This statue was formerly restored as Fortuna, but after it came into the possession of the pope, it was converted into the Muse Urania, by the addition of a stylus and a globe. The arrangement of the robe is distinguished by its richness and clearness.

Visconti, Mus. Pio-Clem., I, 24 (comp. Opere varie, IV, p. 441, No. 308). *Bouillon*, I, 41. *Pistolesi*, V, 90. Comp. *Welcker's* Zeitschrift, p. 318.

We now return to the sculptures by the left wall and proceed in our original direction, omitting the works already treated of above.

276 (512). **Head of Epimenides** (?).

The point of the nose, the end of the beard, and the bust are restorations.

This head reveals a venerable and to a certain extent sacerdotal character, the fillet round the long hair indicates a priest, seer, or poet, and the closed eyes characterize its subject as sleeping; so that every probability is in favour of its identification with Epimenides, the Cretan priest and bard, who, according to tradition, slept for fifty-seven years in a cave. Epimenides lived about the beginning of the 6th cent., an epoch at which Greek plastic art was just beginning to develop. The type before us, however, recalls both in its forms and in its expression, the artistic methods of the best period, so that it cannot be a portrait, but only the imaginative creation of some artist of about the close of the 5th cent. B.C. Some recent critics claim that this head is a portrait of Homer and perhaps a copy of a work by Silanion (comp. No. 265). But it seems quite incredible that any artist in the free style, above all Silanion, who paid particular attention to the outward appearance of things, would represent blindness simply by closed eyes. Besides, Silanion lived in the 4th cent. B.C., while the style of this head is that of an earlier period.

Visconti, Mus. Pio-Clem., VI, 21. *Pistolesi*, V, 9. Comp. *Welcker's* Zeitschrift, p. 456. *Braun*, Ruinen und Museen, p. 397, No. 123. Archäologischer Anzeiger, 1890, p. 26 (in the Jahrbuch des Arch. Instituts, V, 1890). For the art of Silanion, see *Brunn*, Geschichte der griechischen Künstler, I, p. 397; Sitzungsberichte der philos.-philol. Classe der bayer. Akademie, 1892, pp. 669, 670.

277 (510). **Herma with the name of Alcibiades.**

Found in the Villa Fonseca on Mons Cælius. Point of the nose restored.

The shaft, on which the first five letters of the name of Alcibiades remain, and the head placed upon it, were carved by different hands and at different times. The former is of Parian marble, the latter of Lunensian. The inscription on the shaft refers it to the first century of the Empire, but the poorly executed head, with the mechanically incised pupils and the corners of the eyes crudely worked with the drill, cannot be earlier than the age of the Antonines. Farther, the head is not placed directly upon the shaft, but is united with it by a piece of marble inserted by a modern hand. The head, in short, cannot have belonged to the shaft, but has been placed upon it by the modern restorer. We must therefore remove it from the iconography of Alcibiades, even although it has a certain resemblance to a portrait that is, not without probability, taken for that statesman. Comp. No. 91.

Visconti, Mus. Pio-Clem., VI, 31; Iconografia greca, T. XVI, pp. 183-185. *Pistolesi*, V, 92. Ann. dell' Inst., 1866, Tav. d'agg. O 2, pp. 234-238. *Baumeister*, Denkm. des kl. Alterthums, I, p. 48, Fig. 54. Comp. *Welcker's* Zeitschrift, p. 457.

In the Tiburtine Villa, where the Apollo and the Muses (Nos. 267-274) were found, there were also found hermæ bearing the names of the Seven Sages (*Bulgarini*, Notizie intorno alla città di Tivoli, p. 110; *Benndorf und Schöne*, Die antiken Bildwerke des Lat. Museums, No. 138), but only two of these (Nos. 278, 279; see below) retained the head.

278 (531). **Herma of Periander.**

The nose and fragments on the ear are restored. The head has been freely worked over.

As the inscription indicates, this is Periander, son of Cypselos, one of the most eminent Hellenic tyrants, who by his carefully framed policy raised Corinth to a state of great power, both at home and abroad, and left a poem describing the principles of government. As this ruler flourished in the latter half of the 7th cent. B.C., the head before us is another of those portraits carved by a later art under the influence of the tradi-

tions affecting the person represented. The method in which it is conceived and its style point to the stage of art that began in the time of Alexander the Great. The sculptor who designed this head seems to have been specially influenced by the motto 'Study is everything', which passed in antiquity for one of the chief maxims of the Corinthian tyrant, and is moreover carved on the shaft of the herma. The intellectual head wears a serious, meditative expression, while the eyes have an alert, observant look. The general impression produced is that of a great statesman deliberating over some political problem, without, however, forgetting the busy world around him.

Visconti, Mus. Pio-Clem., VI, 22a, 25; Iconografia greca, I, T. IX, pp. 127 et seq. *Pistolesi*, V, 98. *Baumeister*, Denkm. d. kl. Alterthums, II, p. 1287, Fig. 1436. Comp. *Braun*, Ruinen und Museen, p. 404, No. 131.

The following herma is to be looked at from a similar point of view.

279 (528). **Herma of Bias.**

Point of the nose restored.

Bias of Priene, equally famed as a statesman and as a lawyer, flourished in the 6th cent. B.C. The motto on the shaft of the herma, 'Most men are evil', indicates his characteristic philosophy. Basing upon this motto, the sculptor has created a masterpiece of physiognomy. The expression of the head before us distinctly announces a pessimistic view of life, not destitute, however, of the great amiability which tradition also ascribes to Bias.

Visconti, Mus. Pio-Clem., VI, 22, 23; Iconografia greca, I, T. X, 1, 2, pp. 136 et seq. *Pistolesi*, V, 98. *Baumeister*, Denkm. des kl. Alterthums, I, p. 315, Fig. 331. Comp. *Braun*, Ruinen und Museen, p. 403, No. 130.

280 (530). **Portrait-Statue,** of rude execution.

Found at Centocelle on the Via Labicana. The nose, right arm, and projecting part of the left arm are restorations.

The arms projecting from the breast seem to imply some energetic gesture, so that the statue probably re-

presents an orator delivering a speech or address. It is apparently a faithful portrait. The forms of the face are common, and the expression is unpleasantly captious. The vertical and tapering forehead is a specially individual peculiarity. The right eyelid is swollen, as though by some disease or injury. The massive trunk is in striking contrast to the comparatively short and feebly developed legs. Some have sought to identify the statue as Lycurgos, because its general character agrees with the portrait of the Spartan law-giver as handed down by tradition, while the abnormal formation of the right eye recalls the familiar anecdote that Lycurgos had an eye knocked out by a political opponent. But it is obvious that later Greek art could represent the mythical founder of the Spartan constitution only under ideal forms, not under such individual forms as this; while, moreover, the named portrait of Lycurgos, on Lacedæmonian coins struck during the Empire, shows a type plainly derived from one of the later ideals of Zeus. It is more probable, both from its facial type and its style, that this statue is the portrait of some rude scholar of the Hellenistic age.

Visconti, Mus. Pio-Clem., III, 13 (comp. ib., Tav. a III b, p. 228); Iconografia greca, I, T. VIII, 1, 2, p. 121. *Pistolesi*, V, 98. *Clarac*, V, Pl. 842, No. 2112. *Brunn und Arndt*, Griech. und röm. Porträts, Nos. 165, 166 (where the type is placed in relation with Demetrios of Alopeke, a sculptor who flourished in the beginning of the fourth century B.C.). Comp. *Welcker's* Zeitschrift, p. 349. *Braun*, Ruinen und Museen, p. 404, No. 132. For the Lacedemonian coins, see Catalogue of the Greek Coins in the British Museum; Peloponnesus, Pl. XXIV, Nos. 7, 8.

281 (525). **Herma of Pericles,** with the name inscribed.

Found under Pius VI. at Tivoli in the same villa as Nos. 267-274. The end of the nose and parts of the visor of the helmet are restored.

The circumstance that Pericles is here represented in a helmet seems to point to his dignity of commander-in-chief (strategos), a dignity which he held for many years in succession, and on which principally rested his almost unlimited power in democratic Athens. His well-nigh fault-

less personal beauty was marred by the excessive height of his skull, which suggested the nickname of 'onion-head' to an Athenian comic poet. This peculiarity is traceable in the head before us, for we can see the hair through the visor-holes and can estimate from that the great height to which the skull must reach within the helmet. The character of the forms, especially in the shape of the eyes, the too highly-placed ears, and the conventional curls of the hair and beard, reveals the after-influence of the archaic style, so that the original must date from the lifetime of Pericles, a circumstance which we connect at once with the portrait-statue or herma of the great statesman carved by Cresilas. A fragment of the base of this portrait has recently been found on the Acropolis at Athens; and the inscription shows that it was erected by some private individual, perhaps by Cresilas himself. The form of the letters points to the decade between 440 and 430 B.C. The base must have been comparatively small, and consequently better fitted for a herma than for a statue. As in all the creations of the best period of Attic art, the individuality of the forms and of the expression in the Vatican head is tempered by a character of majestic calm. From the rich intellectual and moral suggestions revealed in this head, it represents Pericles in maturity and at the zenith of his development; the face shows no trace of the influence of age, but seems rather to have entered an ideal sphere of eternal youth.

Visconti, Mus. Pio-Clem., VI, 29; Iconografia greca, I, T. XV, p. 178. *Pistolesi*, V, 96. Arch. Zeitung, XXVI (1868), T. 2, 2, pp. 1, 2. *Brunn und Bruckmann*, Denkmäler griech. u. röm. Sculptur, No. 156. Comp. *Braun*, Ruinen und Museen, p. 405, No. 133. *Friederichs-Wolters*, No. 481. *Furtwaengler*, Masterpieces, pp. 117-122. On the Athenian base, see Δελτίον ἀρχαιολογικόν, 1889, p. 35, No. 2.

282 (523). **Reputed Herma of Aspasia.**

Found under Pius VI. at Castronuovo, near Civitavecchia. The point of the nose and a large portion of the skull and of the veil upon it are restorations.

According to an inscription on the foot of the shaft, this herma represents Aspasia, the beautiful and intellect-

ual Milesian, who captivated Pericles and exercised so potent an influence upon contemporary society in Attica. But the inscription differs in a striking particular from the usual herma-inscriptions. Instead of being chiselled, it is scratched with some blunt implement, on an inconspicuous part of the shaft, so that it has to be looked for before it is apparent. It thus seems to have been added, not by the sculptor, but by some other person who was impelled to connect this head with Aspasia. Whether this inscription is ancient or modern is a question for epigraphists. But even if it be ancient, it hardly affords conclusive proof that the herma represents Aspasia. In the first place it is obvious that the head cannot be a contemporary portrait of Aspasia, for the artistic spirit of the best Attic period is in direct opposition to the individualized facial expression, which proclaims a pensive and sombre mood, as well as to the artificial, wavy arrangement of the hair, which, though met with in isolated examples of about the middle of the 4th cent. B.C., first found general acceptance during the period of the Diadochi. In the second place, the theory that it is a more or less freely imagined portrait of a later date meets with difficulties. Such a portrait would certainly represent the mistress of Pericles as charming both by beauty and by intellect. But this herma-head is in no way remarkable for beauty, and its sombre expression is rather repellant than attractive. The necessary conclusion seems to be that this head has nothing to do with Aspasia, but is the portrait of some lady of a later period.

Visconti, Mus. Pio-Clem., VI, 30 (comp. I, p. 265, note 1); Iconografia greca, I, T. XV a, pp. 180, 181. *Pistolesi*, V, 96. *Baumeister*, Denkm. des kl. Alterthums, I, p. 140, Fig. 153. *Brunn und Bruckmann*, Denkmäler, No. 157. Comp. *Welcker's* Zeitschrift, p. 458. *Braun*, Ruinen und Museen, p. 407, No. 134. Bull. dell' Inst., 1869, p. 69. Arch. Zeitung, XXXV (1877), pp. 57, 58.

283 (509). **Head of Metrodoros.**

Acquired under Pius VI. The nose and bust are restorations.

The identification with Metrodoros, the favourite pupil

of Epicurus, whom he predeceased, is assured by a double herma in the Capitoline Museum (No. 487), with portraits of both teacher and pupil, attested by inscriptions. The holes in the eyes indicate that the pupils were formed of some other material, perhaps coloured vitreous paste. Compared with the head of Epicurus (No. 288), this head of Metrodoros has a less intellectual appearance, but it exhibits a similar expression of resignation — a resemblance that illustrates how thoroughly the pupil was penetrated with his master's view of life.

Visconti, Mus. Pio-Clem., VI, 34. *Pistolesi*, V, 91. Comp. *Braun*, Ruinen und Museen, p. 400, No. 125.

284 (507). **Herma of Antisthenes,** with the name inscribed.

Found at Tivoli in the same villa as Nos. 267-274. The nose and fragments on the left cheek and on the hair are restorations.

Antisthenes is here represented as an old man with withered and deeply-wrinkled face, and with fallen-in lips indicating the loss of his front teeth. The massively built head admirably represents the characteristic peculiarities of the founder of the cynical philosophy — lofty intelligence and powerful will, united with rudeness and headstrong pride. The rough hair and beard, innocent, to all appearance, of comb or brush, proclaim the philosopher who placed man's highest virtue in the absence of wants.

Visconti, Mus. Pio-Clem., VI, 35. *Pistolesi*, V, 91. *Schuster*, Ueber die erhaltenen Porträts der griechischen Philosophen, T. I, 6, pp. 10, 11. Comp. *Visconti*, Iconografia greca, I, p. 250, note 3. *Braun*, Ruinen und Museen, p. 401, No. 127. Sitzungsberichte der phil. Classe der bayer. Akademie, 1892, pp. 675, 676.

285 (506). **Head of Demosthenes,** of good workmanship.

The point of the nose and the bust are restorations.

Compare No. 30.

Visconti, Mus. Pio-Clem., VI, 37. *Pistolesi*, V, 90. Comp. *Braun*, Ruinen und Museen, p. 401, No. 128.

It is interesting to compare this with —

286 (502). **Herma of Æschines,** with the name inscribed.

Found at Tivoli in the same villa as Nos. 267-274. The front of the nose is restored.

A sharper contrast than is offered by the portraits of Demosthenes and his opponent Æschines can scarcely be imagined. The deep furrows and the expression of restrained earnestness on the countenance of Demosthenes plainly proclaim with what great difficulties the man had to contend, and with what expenditure of force he addressed himself to the contest. Æschines on the other hand has the appearance of a man who is happily blest by nature with a capacity for making the most of himself without much effort, and who has a decided turn for taking things easily. The handsome, somewhat full, face of Æschines exhibits only a few slight wrinkles, and wears an expression of peaceful self-consciousness. It produces a distinctly eupeptic impression, in contrast to the weakly constitution of Demosthenes. The skull is on the whole well-shaped, perhaps too shallow in proportion to its length, a peculiarity that suggests a certain want of energy.

Visconti, Mus. Pio-Clem., VI, 36; Iconografia greca, I, T. XXIX b, p. 341. *Pistolesi*, V, 90. Comp. *Braun*, Ruinen und Museen, p. 402, No. 129.

287 (500). **Reputed Herma of Zeno.**

Greater part of the nose restored.

A replica in the Louvre proves that this is the portrait of some widely-known personage. Its identification with Zeno, founder of the Stoic school of philosophy, is based solely upon the assumption that the position of the neck agrees with a statement by an ancient writer that Zeno had a habit of holding his head on one side. But this herma-bust exhibits no attitude corresponding to this statement. The head is rather bent back and the eyes cast up. It would thus appear to represent some man engaged in examining the celestial phenomena, *i.e.* some famous astronomer. Our first thoughts turn to Aratos, who flourished in the 3rd cent. B.C. and was the founder of the astronomical epos, while his poems were highly esteemed

and widely read even among the Romans. And in fact the profile of this Vatican bust agrees in all essential points with that of a named portrait-figure of Aratos occurring on a mosaic discovered at Trèves.

Moreover we have now a satisfactorily authenticated portrait of the founder of the Stoa, *viz.* a bust in the Naples Museum, on which the name of Zeno is chiselled. Formerly this bust was taken for Zeno the Eleatic, but proof has now been obtained that it is Zeno the Stoic. The latter is known to have sprung from a Phœnician family settled at Cition in Cyprus. In harmony with this origin the bust is of a clever, Semitic type, with an expression curiously blended of irritability and discontent, such as to this day is often seen on the features of Jewish men of letters.

Visconti, Mus. Pio-Clem., VI, 32; Iconografia greca, I, T. XXIII, pp. 259, 260. *Pistolesi*, V, 88. *Baumeister*, Denkm. des kl. Alterthums, III, p. 2122, Fig. 2376. Comp. *Braun*, Ruinen und Museen, p. 400, No. 126. *Furtwaengler*, Masterpieces, p. 65 (where objection is taken to the above explanation). For the mosaic, see Antike Denkmäler herausg. vom Arch. Institut, I (1889), T. 48, 3. For the portrait of Zeno the Stoic, see *Schuster*, Ueber die erhaltenen Porträts der griechischen Philosophen, T. IV, 1, 1a, pp. 21, 22. Recently (Jahrb. d. Arch. Inst., V, 1890; Arch. Anz., pp. 56-58) the portrait of Aratos has been recognized in the head of a long-bearded old man depicted on coins of Soloë-Pompeiopolis, the birthplace of the poet (best engravings in *Imhoof-Blumer*, Porträtköpfe hellenischer und hellenisierter Völker auf Münzen, T. VIII, 13, and *Sallet*, Numismatische Zeitschrift, IX, 1882, T. IV, 13, pp. 118, 127, figured under No. 479 of this book; see also Nos. 479, 833, below), and also, from these coins, in a portrait-head in the Villa Albani (No. 833); and this identification is in no wise rendered doubtful by the mosaic figure. For it is not impossible that the same person is represented at different periods of life. The mosaic figure and the Vatican head (if the writer is correct in his suggestions above) would then represent the founder of the astronomical epos as a man in his full maturity, the coins and the Albani head as an old man.

288 (498). **Head of Epicurus.**

Found on Dec. 30th, 1789, on the Via Appia near Roma Vecchia. A large part of the skull, of the nose, and of the right ear, and the bust are restorations.

The identification is assured by a named bronze bust

from Herculaneum and by the double-herma (No. 487), already mentioned under No. 283. The numerous disciples of this philosopher established practically an Epicurean cult with his portraits, and consequently we have more portraits of Epicurus than of any other ancient philosopher. The heavily drooping eyelids in the beautiful haggard face betoken a lassitude produced by exhausting study, while the pained movement of the lips finds its explanation in the physical suffering that racked the great philosopher. But the most outstanding characteristic of all is the prevailing expression of resignation. This is admirably in keeping with the philosophy of Epicurus, who taught that the greatest good was freedom from passion and suffering, not, like his predecessor Aristippos, the actual enjoyment of the passing moment.

Visconti, Mus. Pio-Clem., VI, 34. *Pistolesi*, V, 88. Comp. *Riccy*, Dell' antico pago Lemonio, p. 133. *Braun*, Ruinen und Museen, p. 399, No. 124. *Schuster*, Ueber die erhaltenen Porträts der griechischen Philosophen, p. 23.

289 (492). **Bust of Sophocles.**

Found in 1778 in the garden of the Conservatorio dei Mendicanti (behind the Basilica of Constantine), on a spot that appears to have been the workshop of a sculptor or mason under the Empire. The point of the nose is restored.

According to the inscription chiselled at the foot (of which the last five letters are almost perfectly preserved), this bust represents Sophocles. Although itself of mediocre workmanship, it is nevertheless of importance as affording authentic evidence for the identification of the celebrated statue of Sophocles in the Lateran Museum (No. 662).

Visconti, Mus. Pio-Clem., VI, 27 ; Iconografia greca, I, T. IV, 1, 2, p. 97. *Pistolesi*, V, 82. Comp. Bull dell' Inst., 1839, p. 174. Ann. dell' Inst., 1846, p. 129. *Braun*, Ruinen und Museen, p. 391, No. 119. For the excavation, see *Visconti*, Mus. Pio-Clem., I, pp. 56-58.

290 (491). **Statue of Silenus.**

Found in the Tenuta Torragnola, on the Via Prenestina, and acquired for the Vatican under Pius VI. from Mr. Thomas Jenkins.

Only the lower part of the body, from the ribs downwards in front and from the shoulder-blades behind, is antique, with the exception of the left leg below the knee; the rest, including the stem and most of the plinth, is modern. The head (nose and some fragments on the wreath restored) is antique but belongs to another statue. It is totally separated from the antique part of the body by the modern addition, and differs from it both in the quality of the marble and in the style of execution. The melancholy expression which is common among habitual drinkers is reproduced with great realism and much humour. Comp. No. 448.

Visconti, Mus. Pio-Clem., I, 45; *Millin*, Gal. myth., Pl. 69, 280. *Hirt*, Götter und Heroen, T. XVIII, 150. *Guigniaut*, Rel. de l'ant., Pl. 116, 494. *Pistolesi*, V, 82. *Clarac*, IV, Pl. 729, No. 1750. *Müller-Wieseler*, Denkm. der alten Kunst, II, T. 41, 502.

291 (489). **Slab from a Frieze, with a Pyrrhic Dance.**

Found near Palestrina. The right arms (hands excepted) of the second and fourth figures from the right, the right hands of the third and fifth figures, and fragments on the shields are restorations.

This relief represents a military dance (Pyrrhiche), an exercise to which the Greeks attached much importance, regarding it also as admirable drill for the young men in tactical movements in battle order. In the centre are two pairs of youths, armed with helmet and shield but otherwise nude, advancing opposite each other on tiptoe with a dancing motion, and holding out their shields on their left arms. At each end of the slab is a youth without a partner, whence we may surmize that the frieze was continued in both directions and presented additional pairs of fighters. The special charm of dances of this sort consisted in the rhythmic movements in which the dancers sometimes crossed swords, sometimes smote the shields of their partners, producing a more or less musical effect from the different tones of the clashing weapons. As the swords played a prominent part in these dances, it must strike everyone as remarkable that they are in no

way represented on the frieze. It has been suggested that bronze swords were inserted in the right hands of the warriors; but there is no trace of any arrangement of this kind in the antique hands of the second and fourth figures from the right. Now, the antique right hand of the youth at the right end of the slab does show a hole bored horizontally between the bent fingers and the ball of the thumb, that might have served to hold a bronze blade. As, however, this hole is bored almost horizontally, the sword inserted in it must have projected almost at right angles to the frieze — a quite impossible position. On the other hand, the treatment of this hand contradicts also the alternative theory that the swords were indicated by painting; for the hole effectually prevents any satisfactory transition from the sculptured hand to the painted attribute. We must therefore conclude that the dancers really were represented without swords. In order to make the figures stand out more distinctly, their outlines (especially on the lower and flatter portion) are marked by grooves in the background of the relief. From this circumstance it is probable that the frieze was placed at a considerable height from the ground. Fragments of a base were found a few years ago on the Acropolis of Athens, which bore some object dedicated by Xenocles, son of Xeinis. It was adorned with figures of Pyrrhic dancers like those before us, and may very well have been the model followed by the sculptor of the Vatican relief.

Visconti, Mus. Pio-Clem., IV, 9. All farther information, see *Hauser*, Die neu-attischen Reliefs, p. 22, No. 30; comp. p. 150. Die Fragmente der Basis des Xenocles: *Von Sybel*, Katalog der Sculpturen von Athen, No. 6569; Δελτίον, 1889, p. 97. Comp. *Von Lützow und Rosenberg*, Kunstchronik, IV (1892-93), p. 179.

The Rotunda.

The **Mosaic** on the floor was found in the principal chamber of the Thermæ at Otricoli. The head of Medusa, now forming the centre of the work, is modern, and there are a few other unimportant restorations. In its original position in the Thermæ the centre of the mosaic was occupied by a circular opening, which was used either for letting the water run off or for admitting heated air from the basement. The plan of the room, which was octagonal in shape and covered by a dome, is reflected in the disposition of the mosaic. Thus the form of the dome is suggested by the round central aperture and by the three concentric and corresponding circles — the first consisting of a border of broken lines, the second of a garland of fruit and flowers intermixed with drinking-vessels and masks, and the third of a twisted ornamental border. On the other hand the octagonal arrangement of the walls of the room is repeated in the eight-cornered band of mæander, which surrounds the scale-ornamentation of the centre and is connected by eight similar radiating bands with an outer and larger scheme of mæander-ornamentation, also laid out as an octagon. The larger spaces enclosed by this system of articulation are occupied by pictorial representations, which are, however, so treated as to be distinctly subordinate to the purely decorative work. The eight fields bounded by the innermost of the circular borders, the upper ends of the eight radii, and the inner of the octagonal bands of mæander exhibit conflicts between Greeks and Centaurs. The eight larger fields, bounded on the outside by the exterior band of mæander, are filled

with representations of Nereids, Tritons, and sea-monsters of various kinds.

Visconti, Mus. Pio-Clem., VII, 46. *Pistolesi*, V, 102.

By the door leading to the Room of the Muses, —

292, 293 (537, 538). **Two Colossal Female Hermæ.**

These were found inserted in shafts of Porta Santa marble, at the entrance to the theatre in Hadrian's Villa, near Tivoli, during Count Fede's excavations. In both hermæ the greater part of the nose and bust and also of the locks falling on the shoulders has been restored by Cavaceppi. In No. 537 small portions of the garland and upper part of the hair are also restorations.

The spot in which they were found and the high fashion of wearing the hair, resembling the 'Onkos' (top-knot) of the tragedian, seem to indicate that the hermæ have a dramatic signification. No. 537, which is crowned with vine-leaves and has a peaceful expression like that typical of Melpomene (No. 271), has thus been identified with the Tragic Muse, while the other, with more melancholy features, is supposed to be the Muse of Comedy (see the remark on No. 272). No objection can be made to the first of these identifications, but the lofty coiffure, entirely foreign to the Comic Muse, militates against the latter. Those who cling to this interpretation must argue that the sculptor has, for the sake of symmetry, chosen to represent Comedy with an attribute to which she has no title. The tasteful but somewhat tame execution would seem to indicate that the hermæ were carved in the time of Hadrian. (It should be noticed that the Museum naming is the reverse of that above.)

Visconti, Mus. Pio-Clem., VI, 10 (comp. I, p. 253, note); Opere varie, IV, p. 334, No. 109, and p. 335, No. 110. *Penna*, Viaggio pittorico della Villa Adriana, III, 78, 79. *Pistolesi*, V, 100. Comp. *Welcker's* Zeitschrift, p. 454. Beschreibung der Stadt Rom, II, 2, p. 224, No. 12. *Braun*, Ruinen und Museen, p. 429, No. 144.

294 (539). **Colossal Head of Zeus,** in Luna marble.

Found at Otricoli during the excavations carried on by Pius VI. towards the close of last century. The front

alone is ancient, and even here part of the left side of the forehead, the end of the nose, the lower extremities of the hair, and the bust are restorations.

The artist who created this type was anxious to depict the Father of the Gods in the most imposing form possible at the period in which he flourished. The lofty forehead awakes an impression of the deepest wisdom, the vault of its base betokens gigantic energy, and the fold across the middle shows earnest thoughtfulness. The eyes, sunk deep in their sockets, look downwards with a calm and steadfast gaze, with which is mingled something of the mysterious and the unfathomable. This last expression is due mainly to the double shadows which fall upon the eyes, the stronger cast by the lofty bridge of the nose and the overhanging brow, the weaker by the prominent eyelids. It is also evident that, according to the practice at the date of the execution of the colossal statue to which it belonged (comp. No. 301), the head was originally inclined farther forward. In this position it is obvious that the shadows enveloping the eyes would be deeper and more extensive than in the present upright attitude. The quiet and simple outline of the nose shows firmness of character, while the slightly open mouth combines mildness and majesty in a most wondrous manner. The hair and beard are more significant in this type than in any other. 'It is as though some superabundant divine force were rolling and streaming both upwards and downwards' *(Burckhardt)*. The full beard, with its flowing and symmetrically arranged locks, forms the necessary base for the massive structure of the face above it. The moustache is heavily under-cut and so casts a deep shadow, which considerably modifies the somewhat sensuous expression of the full lips.

A peculiar charm attaches to this type inasmuch as while it represents Zeus in a state of calm equilibrium, it at the same time hints at influences that might in appropriate circumstances otherwise affect the expression of the Father of the Gods. Wherever it can fittingly be done,

an indication is given of the motions of which the different features are capable. The fold across the forehead indicates how the brows may be raised or knitted. The play of the eyebrows is suggested by the difference in their treatment; the right eyebrow is arched, while the left eyebrow extends in a straight line from the root of the nose, and does not curve downward until above the outer corner of the eye. Similarly the slightly expanded nostrils, the half-opened mouth, and the waving hair suggest that the transition from a state of rest to a state of action is not far off. It is thus comparatively easy to imagine another expression on the countenance than that fixed by the artist — to imagine it, for example, as beneficently smiling or angrily frowning.

This character gives the most emphatic contradiction to the opinion formerly current, that the Zeus Otricoli was copied from the Olympian statue by Pheidias. A glance at the adjacent statue of a matronly divinity (No. 297; in catalogue No. 542), which may with certainty be referred to an Attic original of the great period, proves at once that the type represented in the Zeus Otricoli cannot possibly be a product of the same development of art. Moreover reproductions of the head of the Olympian Zeus have been preserved on several coins struck under Hadrian (Fig. 14) and on one struck at Elis under Septimius Severus. In these heads we recognize the calm majesty that characterizes all the creations of the great Attic period. The profile shows the calm outline, which we are accustomed specifically to call the 'Greek' profile; the hair lies close to the head and hangs down in straight, soft locks; and the full beard also developes itself in vertical locks.

The Zeus Otricoli is thus a reproduction, not of the ideal of Pheidias, but of a type created at a later period, though based on that ideal. Lysippos has been named in this connection as an artist whose types share with this head of Zeus certain essential peculiarities, such as the projecting brows, the fold across the forehead, and the piled-up hair. But when we reflect that the types of

Lysippos are more distinguished for lifelike representation of the physical organism than for intellectual content, it appears unlikely that this artist of all others should have subjected the traditional type of the supreme god to so important and so comprehensive a modification. Such a modification is incomparably more in the spirit of the Second Attic School; and there is a tradition that

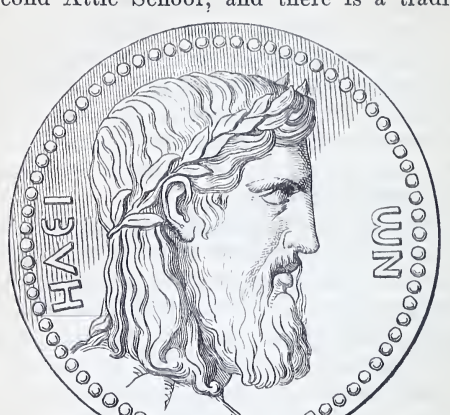


Fig. 14.

statues of Zeus were carved by Bryaxis and Leochares, two artists of the later development of this school. The formal peculiarities, which have been urged in favour of referring the Zeus Otricoli to Lysippos, can also be traced, though not all in any one case, in types dating from the Second Attic School.

Visconti, Mus. Pio-Clem., VI, 1. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. I, 1. *Overbeck*, Kunstmythologie, II, p. 74, No. 1, p. 569, note 81; Atlas, II, 1, 2. *Baumeister*, Denkmäler des klass. Alterthums, III, p. 1317, Fig. 1461. *Brunn und Bruckmann*, Denkmäler griechischer und römischer Sculptur, No. 130. Comp. *Burckhardt's* Cicerone, I^5, pp. 72, 73. *Brunn*, Griechische Götterideale, pp. 72 et seq., p. 98. *Furtwaengler*, Masterpieces, pp. 190, 342.

295 (540). **Colossal Statue of Antinoos as Dionysos.**

Found by Gavin Hamilton about 1795 in an ancient villa near Palestrina (Prænestе); placed successively in the Palazzo Braschi and the Lateran Museum. Fragments on the wreath, the pine-cone, nearly all the fingers of the left hand and fragments of those on the right, the thyrsos, and the robe are restorations.

The favourite of Hadrian is here represented as Dionysos, as is indicated by the ivy-wreath and the mystic cista on the plinth. The restorations, made by the sculptor Pierantoni under Gavin Hamilton's directions, are doubtless correct. A deep depression on the front of the head suggested the addition of the pine-cone, which in antiquity, however, was probably made of gilded bronze and not of marble. That the left hand rested upon a thyrsos was proved by the raising of the left arm and by a round hole on the plinth that could only have served to receive the end of a shaft. The portions of the body now covered by the drapery are only roughly blocked out and retained some remains of bronze, so that they must originally have been covered by a bronze mantle or nebris. The present marble mantle is modern.

The head admirably suggests the half sensuous, half gloomily mystic nature of the Bithynian youth, who probably had a pale complexion with dark eyes and blue-black hair.

Guattani, Monumenti antichi inediti, 1805, T. II, pp. VIII-XVII. *Levezow*, Antinous, T. VII, VIII, pp. 85, 86. *Clarac*, V, Pl. 947, No. 2428. *Garrucci*, Monumenti del Museo Lateranense, T. V, p. 15. *Dietrichson*, Antinoos, Pl. II, 4, p. 175, No. 10. Comp. *Braun*, Ruinen und Museen, p. 729, No. 1. *Friederichs-Wolters*, Bausteine, No. 1660.

296 (541). **Colossal Head of the Elder Faustina** (d. 141 A.D.), wife of Antoninus Pius.

Found at Hadrian's Tiburtine Villa, in the 'Pantanello', a marsh drained in the course of excavations carried on by Gavin Hamilton. Most of the cranium and ears, the nose, and the bust are restorations.

This is a fine example of the genuine Roman female type, of mingled energy and sensuousness. In the case of this and other colossal heads in the same room we must

remember that their present low position deprives them of a good deal of the effect originally intended by the sculptors.

Visconti, Mus. Pio-Clem., VI, 49. *Pistolesi*, V, 103. *Penna*, Viaggio pittorico della Villa Adriana, IV, 90. Comp. *Braun*, Ruinen und Museen, p. 425, No. 152. *Bernoulli*, Röm. Ikonographie, II, 2, p. 154, No. 11, pp. 157, 158.

297 (542). **Colossal Statue of Hera** (?).

As this was formerly in the court of the Cancelleria, we may surmize that it was one of the colossal statues erected near the Theatre of Pompey, which stood in that neighbourhood. The restorations include the front of the nose and the adjoining part of the upper lip, the lower lip, part of the chin, the edges of the ears, both arms, various fragments on the robe, the right foot with the adjacent end of the chiton, four toes on the left foot, and most of the plinth.

This figure is evidently that of a matronly goddess, and identification hesitates betwixt Hera and Demeter. Two holes in the fillet round the head of the statue, which must certainly have been used to fasten some bronze article, prove that the head was furnished with a stephané or diadem. This, however, is not of itself sufficient to enable us to assign a definite name to the figure, as not only Hera, but also Demeter (comp. No. 880) wore an ornament of this kind. The conclusion that it is the former goddess is supported by the Capitoline statue, No. 507, which reproduces a later development of the Vatican figure and is more probably Hera than Demeter. The raised left hand apparently rested on a sceptre, the extended right hand, if Hera be the goddess represented, probably held a sacrificial cup. The dignified forms of the statue, its firm attitude, the severe arrangement of the folds, and the calm expression of the face, all point to an original created in the school of Pheidias. The head shows a close resemblance with the head of the Nemesis of Rhamnos, a fragment of a work by Agoracritos, a pupil of Pheidias.

Visconti, Mus. Pio-Clem., II, 27. *Overbeck*, Kunstmythologie, III, p. 445, p. 462, No. 12, p. 464; Atlas, XIV, 22. *Brunn und Bruck-*

mann, Denkmäler griech. und röm. Sculptur, No. 172. Comp. Römische Mittheilungen, IV (1889), pp. 65 et seq. Jahrbuch des Arch. Instituts, V (1890), p. 92. Eranos Vindobonensis (Wien, 1893), p. 18. *Roscher*, Lexikon d. griech. u. röm. Mythologie, II, p. 1354. *Furtwaengler*, Masterpieces, pp. 85-88, p. 88, note 4, Fig. 35. On the fragment of the Nemesis statue: Athen. Mittheilungen, XV (1890), p. 64.

298 (543). **Colossal Head of Hadrian** (d. 138 A.D.).

Fragments on the ears and the bust are restorations.

Among the portraits of Hadrian at a mature age, two types may be distinguished — a realistic type, which represents the nervous affection of the emperor very distinctly, and an idealistic type, which omits this characteristic and lends the face the aspect of sound health. The head before us is one of the best extant examples of the latter type. It formerly stood (with a modern bust) in the Castel S. Angelo along with a colossal head of Antoninus Pius, and it has therefore been surmized that both heads formed part of the plastic decoration of the tomb of Hadrian, which was afterwards converted into the fortress known as the Castel S. Angelo. Antoninus Pius completed this monument in 139 A.D., transferred to it the ashes of his predecessor from their temporary burial-place in a villa (once Cicero's) at Puteoli, and was himself afterwards interred here. We may therefore well suppose that this tomb contained not only portraits of Hadrian, but also at least one statue of Antoninus.

Visconti, Mus. Pio-Clem., VI, 45; Opere varie, IV, p. 282, No. 9. *Pistolesi*, V, 105. *Bernoulli*, Röm. Ikonographie, II, 2, T. XXXVI, p. 111, No. 34, p. 119. *Brunn und Bruckmann*, Denkmäler, No. 250. Comp. *Aldroandi* in *Mauro*, Le antichità di Roma (1558), p. 140. *Braun*, Ruinen und Museen, p. 433, No. 149. Sitzungsberichte der Berliner Akademie, 1886, pp. 12, 13. — The best example of the realistic type is in Herr Karl Jacobsen's Glyptothek at Copenhagen. The Museo Torlonia contains two inferior specimens; see I monumenti del Museo Torlonia reprodotti con la fototipia, T. CXL, 545, T. CXLI, 546.

299 (544). **Colossal Statue of Heracles**, in gilded bronze.

Found in 1864 in digging the foundations for a house in the court of the Palazzo Pio (now Pal. Righetti), in the

Piazza Biscione. The space between the Palazzo Righetti, the church of S. Andrea della Valle, and the Via dei Chiavari was occupied in antiquity by the Theatre of Pompey, so that in all probability this statue was one of the works of art erected beside this theatre. It was found lying in a cavity, the walls of which were formed of blocks of peperino, while the opening was closed with slabs of the same material. Probably it was concealed in this manner to protect it from the fanaticism of the Christians or the destructive fury of the barbarians. But it had been somewhat injured before it was placed in its hiding-place. It seems to have fallen from its pedestal and to have lighted on its head, to judge from the somewhat flattened condition of the latter. The bronze fragment forming the back of the head, the apples of the Hesperides which, according to all analogy, were probably held in the left hand, and the left foot seem to have been lost at the same time, for these portions were not found with the statue but have been added by the restorer, with the exception of the still incomplete back of the head. The pubis was also removed. Only a few fragments of the club were found, and these have been utilized by the restorer.

The statue represents Heracles as a powerful young man, his right hand resting on his club, his left forearm covered by the lion's skin. The apples of the Hesperides in the extended left hand are modern, but their presence is vindicated by other monuments. In order to obtain an idea of the statue as it originally was, the beholder must above all make an allowance for the present state of the head, which has been flattened by its fall. Before it was reduced to its present condition, this head certainly presented a finer oval; and, so far as the original shape can now be determined, appears to have been a farther development of the type represented in Nos. 121, 417, and 604, probably invented by Scopas.

Whether this statue was executed in the time of Pompey and for the decoration of his theatre, or at a later period, perhaps under Tiberius, who restored that theatre after a fire, cannot be determined, owing to the small number of chronologically dated bronze colossi known to us. The execution reveals remarkable variety. The bony

parts of the body, especially the chest and the knees, are much more successfully treated than the abdomen, which produces a stiff and hard effect.

Mon. dell' Inst., VIII, 50; Ann., 1868, pp. 195 et seq. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 2179 a. Comp. Bull. dell' Inst. 1864, pp. 227 et seq. Römische Mittheilungen, IV (1889), pp. 213, 214. *Lützow*, Zeitschrift für bildende Kunst, new series, II (1891), p. 255; *Furtwaengler*, Masterpieces, p. 296, note 3.

300 (545). **Colossal Bust of Antinoos.**

Found in 1790 by Count Fede in the Tiburtine Villa of Hadrian. The nose and various fragments have been restored.

In this bust Antinoos is less idealized than is usually the case, a circumstance perhaps to be explained by the fact that he is here represented without any divine attribute. The bust has been hollowed to make it lighter to carry, a frequent device. In front the junction with the pedestal is covered by acanthus-leaves.

Visconti, Mus. Pio-Clem., VI, 47 (comp. Opere varie, IV, p. 282, No. 10). *Pistolesi*, V, 105. *Levezow*, Antinoos, T. II, p. 27. *Penna*, Viaggio pittorico della Villa Adriana, IV, 120. *Dietrichson*, Antinoos, Pl. II 6, pp. 145 et seq., p. 180, No. 14. Comp. *Braun*, Ruinen und Museen, p. 434, No. 150.

301 (546). **Colossal Statue of Hera.**

Found on the Viminal, below the monastery of S. Lorenzo in Panisperna (comp. Nos. 200, 201), in the course of excavations conducted by Lionardo Agostini on behalf of Cardinal Francesco Barberini (*Bartoli* in *Fea*, Miscell., I, p. 226, No. 16; *Venuti*, Descriz. delle antichità di Roma, pub. by Piale, I, p. 180). The arms were originally formed of separate pieces and inserted. The nose, right arm, left forearm, various fragments of the mantle, and most of the plinth are restorations. The surface, especially on the head, has suffered from reworking.

The general effect of this statue is impressive, although its execution is in many points destitute of feeling and even in some points almost dry. A distinguished archæologist affirms that both the forms of the head and the treatment of the chiton, which is represented as a thin, transparent fabric, leaving bare the upper part of the left

breast, recall the type of Aphrodite discussed under No. 915. This type is referred, with great plausibility, to Alcamenes, a pupil of Pheidias, and our authority consequently supposes that the original of the Vatican statue was a work of the same artist. The formation of the head of the two types seems to the writer, however, radically different; and the treatment of the chiton, though similar, is not identical, as in the Vatican statue it shows greater softness than in the best replicas of the Aphrodite type. Nevertheless the statue recalls in many respects an art related to that of Pheidias. The simple and imposing formation of the head, and also the somewhat compressed form of the body correspond to the traditions of this art. The character of the chiton may also be considered as an immediate development from the treatment of the Daughters of Kekrops in the pediment of the Parthenon and that of the Aphrodite type already referred to. On the other hand the artificial arrangement of the mantle breathes the spirit of a later period. The same conclusion is suggested by the appearance of Hera in a chiton which evidently aims at sensuous charm. Even a superficial acquaintance with the history of Greek art is enough to convince us that a motive of this kind, in a representation of the goddess who was, in a measure, the ideal of the wife, could not have found expression before the time of Alexander the Great. Now we know that the Greek artists of the Hellenistic epoch frequently studied the creations of an earlier art and reproduced them, more or less modified to suit the taste of their contemporaries (comp. No. 532). It may, therefore, well be asked whether the Vatican Hera is not a Hellenistic hybrid of this sort. In this connection we may remember that tradition reports, among the numerous Greek sculptors who flourished at Rome in the second half of the second century B.C. (especially in the service of Metellus Macedonicus), the names of two who produced statues of Hera. The statue which stood in the Temple of Juno, within the Portico of Octavia, was the work of Dionysios; while in the same

neighbourhood there was another statue of that goddess, by Polycles. The supposition that these Greek sculptors in Rome busied themselves with reproductions rather than with original creations is probable in itself, and receives confirmation from a portrait-statue found on the island of Delos and inscribed as the work of Dionysios and Timarchides. It is quite obvious that in this statue, which represents a Roman, Gaius Ofellius Ferus, the two sculptors have been influenced by the Olympian Hermes of Praxiteles (comp. No. 79). Thus, in attempting to classify such a combination of early-Attic and Hellenistic elements as is offered by the Vatican Hera, we must take into consideration the statues of this goddess by Dionysios and Polycles, especially as their public position must have made them universally known and therefore likely objects of imitation.

On the edge of the mantle of the Vatican statue a triple seam is indicated by light chisel-marks, but as the plastic effect of these is very slight, the seam was probably emphasized by colour or gilding, a fact which implies colouring in other parts of the statue also.

Visconti, Mus. Pio-Clem., I, 2. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 4, 56. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 647, Fig. 715. *Overbeck*, Kunstmythologie, III, pp. 54-58, p. 56, No. 1, note b, p. 93, No. 11, p. 115, No. 4; Atlas, IX, 10, X, 33. *Brunn und Bruckmann*, Denkmäler griech. und röm. Sculptur, No. 172. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 2114, 2115. For the portrait-statue discovered in Delos, see Bulletin de correspondance hellénique, V (1881), Pl. 12, pp. 390-396. Comp. *Overbeck*, Geschichte der griech. Plastik, II^4, p. 430. *Furtwaengler*, Masterpieces, p. 82.

302 (547). Colossal Herma; Personification of an Arm of the Sea.

Found at Pozzuoli, and sold by Gavin Hamilton to Clement XIV. The restorations include the tops of both horns, the nose, most of the upper lip, all the lower lip, the front of the dolphin projecting from the right side of the beard, and the right shoulder of the bust.

The massive head, from which two short thick horns project, is turned somewhat to the left and slightly tilted

backward. The wide-open, staring eyes gaze into the distance with a yearning expression, and the mouth seems to open in a gentle sigh. The eyebrows are formed of sea-weeds; and similar plants cover the breast and the junction of the beard with the cheeks and the chin. The hair and beard hang down, heavy with moisture, and within the beard play two little dolphins, whose lines indicate the outline of the part of the face beneath the beard. Waves treated in a pictorial fashion wash the lower part of the bust. Since all these peculiarities refer to the sea, the herma has been explained as Oceanos or as the marine soothsayer Glaucos. But both of these identifications are negatived by the wreath of grapes and vine-leaves on the head. Such an attribute would have no sense on any mythological form representing the sea generally, but it would be entirely in place on the personification of some particular part of the sea, on whose coasts vineyards flourish. The soft and little accentuated forms of the head and the slight air of exhaustion that mingles with the yearning expression have been taken by one scholar as typifying the broken power of the waves dashing against the shore, and he has endeavoured to harmonize with this idea the short horns, that evidently could do no serious injury. Whatever may be our opinion as to this view, it is perfectly clear that the bust personifies some bay or harbour. The type was invented, probably by Hellenistic art, as the personification of some gulf or haven in the eastern part of the Mediterranean. Græco-Roman art may then have transferred it to the similar seaboard of Italy; and it is at least possible that at Puteoli, where it probably adorned the villa of some wealthy Roman, this herma passed for the personification of the vine-girt Gulf of Baiæ.

Visconti, Mus. Pio-Clem., VI, 5. *Bouillon*, Musée des antiques, I, 65. *Conze*, Heroen- und Göttergestalten, T. XX, 2. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 913, Fig. 987. *Brunn und Bruckmann*, Denkmäler, No. 136. *Brunn*, Griechische Götterideale T. VI, pp. 68 et seq. For farther details, see *Friederichs-Wolters*, Bausteine, No. 1544.

303 (548). **Colossal Statue of Nerva** (d. 98 A.D.).

Of the upper part, the nose, left ear, and both arms with the mantle covering the left are restorations by Cavaceppi. Of the lower part, the feet, the rock-seat, and the garment covering the rock are modern.

The upper portion, found near Aurelian's Wall, between the Lateran and S. Croce in Gerusalemme, is part of a statue which represented Nerva in the style of the seated Zeus. We must suppose the right arm to be supported on a sceptre. In such imperial statues usually the head alone is from life, the body being ideally treated (comp., *e.g.*, Nos. 93, 650); but in the present case the sculptor has paid a certain modified regard in the character of the body to the feeble constitution of the aged emperor. A ring of holes on the head shows that the latter wore a metal wreath, which may have been either a wreath of laurel (as the restorer has assumed) or a *corona civica* of oak-leaves. This torso of Nerva is placed upon the lower part of another seated male figure. As in the case of all seated statues designed for lofty pedestals, this is treated as though on a slightly sloping plane. Such a method of treatment permits the entire development of the form to be seen at a glance, whereas in the case of modern seated statues on a flat plane, the thigh is not seen when the figure is looked at from in front, and so the body appears foreshortened and out of proportion. Thorwaldsen's statue of Pius VII. in St. Peter's is a case in point.

For the upper part (before restoration): *Cavaceppi*, Raccolta di antiche statue, II, 51. For the statue in its present condition: *Visconti*, Mus. Pio-Clem., III, 6. *Pistolesi*, V, 107. *Clarac*, V, Pl. 941, No. 2410. *Overbeck*, Geschichte der gr. Plastik, II^4, p. 507, Fig. 234 f, p. 509. *Bernoulli*, Röm. Ikon., II, 2, T. XXIII, p. 5, p. 69, No. 4, pp. 70, 71. *Brunn und Bruckmann*, Denkmäler, No. 165. Comp. *Braun*, Ruinen und Museen, p. 432, No. 147.

304 (549). **Colossal Bust of Serapis.**

Found at the ninth milestone on the Via Appia, near the Fratocchie. The modius, with the exception of the lowest part resting immediately on the head, is modern;

also the nose, a large piece at the back of the head, and various fragments on the hair and robe.

For the Serapis-type, see No. 241. As is usually the case in white marble representations of this god, the expression of benevolence dominates that of melancholy. Serapis was also worshipped as a god of the sun and sometimes receives the title Helios or Sol (comp. No. 521), and this head was surrounded with a metal aureole of rays, which were fastened in the holes bored in the fillet. The execution seems to date from the time of the Antonines, judging especially from the minute manner in which the hair is worked with the drill and from the mechanical expression of the pupils.

Visconti, Mus. Pio-Clem., VI, 15 (comp. Opere varie, IV, p. 281, No. 7). *Müller-Wieseler*, Denkmäler der alten Kunst, I, 70, 390. *Conze*, Heroen- und Göttergestalten, T. XI, 1. *Overbeck*, Kunstmythologie, II, p. 307, No. 1; Atlas, III, 8. *Baumeister*, Denkmäler des klass. Alterthums, III, p. 1548, Fig. 1613. All other references, see *Friederichs-Wolters*, Bausteine, No. 1513.

305 (550). **Statue of Claudius** (d. 54 A.D.).

Found in 1865 at Civita Lavinia (Lanuvium). Both arms and both ears (the latter having been originally of separate pieces of marble), fragments on the robe, and the upper part of the eagle are restorations.

The emperor is here represented as Jupiter, crowned with the *corona civica* of oak-leaves, and with the eagle beside him. The restorer is right in placing a sceptre in the left hand, but it may be questioned whether the right did not grasp a thunderbolt instead of a cup. While the body presents the ideal forms of the Jupiter-type, the head is obviously a faithful portrait, offering in its limited expression a striking contrast to the ideal forms and attributes of the body. The front of the statue is carefully finished, while the back is but roughly worked, suggesting that it was intended to stand in a niche. The curved shape of the back of the base seems to corroborate this idea.

Ann. dell' Inst., 1872, Tav. d'agg. E, pp. 56-61. *Bernoulli*, Römische Ikonographie, II, 1, T. XVII, p. 332, No. 5, pp. 353, 354. Comp. Bull. dell' Inst., 1865, pp. 227, 228. A statue of Claudius

corresponding with this in essential details was found at Olympia: Ausgrabungen zu Olympia, III, T. XIX, 2; XX, 3, p. 13. *Loewy*, Inschriften griech. Bildhauer, No. 332.

306 (551). **Colossal Head of Claudius,** with the *corona civica* of oak-leaves.

Found at Otricoli. The front of the wreath with the adjoining part of the head, the greater part of the back of the head, and various unimportant fragments are restorations.

This head appears to be freely idealized (comp. No. 7) in contrast to other portraits of Claudius (Nos. 53, 305).

Visconti, Mus. Pio-Clem., VI, 41. *Pistolesi*, V, 110. *Bernoulli*, Römische Ikonographie, II, 1, p. 332, No. 6, p. 333, Fig. 49.

307 (552). **Colossal Statue of Juno Sospita** (Sispita).

Formerly in the court of the Palazzo Paganica, and acquired under Pius VI. The restorations include the nose, the lower part of the face, the arms and attributes, all the projecting ends of the goatskin, fragments of the drapery, all the lower part from a little above the feet, the plinth, and the serpent on the plinth.

The goatskin drawn over the head and fastened by the forefeet and also by a girdle about the breast identifies this statue as that of Juno Sospita (or Sispita), a goddess whose chief seat was in Lanuvium, whence she is also named Juno Lanuvina. Her type is exactly known from Roman family-coins and from coins of Antoninus Pius. Founding upon these representations, the restorer is probably correct in the position and attributes he has assigned to the extremities, and is perhaps also justified in adding the serpent, for that reptile played a prominent part in the cult of the Lanuvian deity. The attitude of the figure and the archaistic treatment of the folds are apparently influenced by some earlier image, whereas the head exhibits a freer style. The over-minute care bestowed upon the details points to the age of the Antonines, so that we may reasonably conjecture that the statue was carved under Antoninus Pius, who was born at Lanuvium and, as his coins prove, paid special reverence to the chief goddess of his native town.

Visconti, Mus. Pio-Clem., II, 21. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 5, 63a. *Conze*, Heroen- und Göttergestalten, T. v. *Baumeister*, Denkmäler des klassischen Alterthums, I, p. 764, Fig. 818. *Overbeck*, Kunstmythologie, III, pp. 160-163 (farther bibliography, ib., p. 161, note f); Atlas, X, 36. *Roscher*, II, Lexikon, p. 606.

308 (553). **Colossal Head of Plotina.**

Formerly in the Villa Mattei. The nose, parts of the ears, the plait of hair, and the bust are restorations.

This head distinctly portrays the noble and energetic character that distinguished the consort of Trajan. It is doubtful whether it was executed before the death of Trajan, or afterwards, under Hadrian, who highly revered his benefactress and adoptive mother and decreed her apotheosis after her death in 129 A.D. The pupils are represented by a sharp chiselled circle enclosing a hook-shaped incision; thus proving that this plastic manner of representing pupils came into use for colossal statues under Trajan or soon after his death. It was not generally introduced into marble works of smaller dimensions until the time of the Antonines.

Monumenta Matthæiana, II, T. 15, 2. *Visconti*, Mus. Pio-Clem., VI, 44; Iconographie romaine, III, p. 22, Pl. 37, Nos. 1, 2. *Pistolesi*, V, 110. Comp. *Braun*, Ruinen und Museen, p. 433, No. 148. *Bernoulli*, Röm. Ikon., II, 2, p. 93, No. 2.

309 (554). **Colossal Head of Julia Domna** (d. 217 A.D.).

Found in the Tenuta del Quadraro, outside the Porta S. Giovanni. The point of the nose, the bust, and the entire hair are restorations. The hair seems originally to have been of a separate piece, which could be taken off and replaced by another, to suit the changing fashions of dressing the hair (comp. No. 114).

This, the largest extant female portrait of the Græco-Roman period, represents Julia Pia (Domna), the Syrian consort of the Emperor Septimius Severus. It affords another striking proof that the art of portraiture still maintained a high level at the end of the 2nd, or beginning of the 3rd cent. A.D. The difficult task of giving effect to the feminine grace in spite of the colossal dimensions is very successfully performed.

Visconti, Mus. Pio-Clem., VI, 54; Iconographie romaine, III, p. 108, Pl. 48, Nos. 1, 2. *Pistolesi*, V, 110. *Müller-Wieseler*, Denkmäler der alten Kunst, I, T. 71, 401. Comp. *Riccy*, Dell' antico pago Lemonio, p. 123, No. 64. *Braun*, Ruinen und Museen, p. 436, No. 154.

310 (555). **Statue of the Genius of Augustus.**

Formerly in the Palazzo Caraffa-Colubrano at Naples. The nose, lower lip, right forearm with the patera, left forearm with the end of the cornucopia, and most of the drapery over the left arm are modern.

According to old Roman ideas, every male being and every object or personification regarded as of the masculine sex had its 'genius', or special protecting spirit. It was an ancient custom to worship the genius of a friend or benefactor and to sacrifice to it on his birthday; and the transference of the custom to the genius of the Emperor was easy and natural. Augustus himself regulated the cult by decreeing that his genius should be revered along with the Lares in all cross-road shrines. In Pompeian mural paintings the genius of the head of the family appears sometimes alone, sometimes between the two Lares, or between the Lares and Penates. It is represented with a toga over the head, holding a cornucopia in the left hand, and offering a libation from a cup in the right. We may presuppose a similar method of representation for the genii of the Emperor, so that the restoration of the right arm with the patera in the statue before us may pass as authenticated.

That the head is a portrait of the Emperor appears to the writer unquestionable. Though the brow is more vaulted and the hair fuller than in other portraits of him, yet these trifling variations are satisfactorily explained by the fact that not the mortal, but the genius or abstraction is here represented, which would naturally prompt the artist to idealize. The execution is not very careful, but fresh and clever, as is frequently the case in sculptures found in Campania.

Visconti, Museo Pio-Clem., III, 2. *Hirt*, Bilderbuch, T. 26, 13. *Pistolesi*, V, 104. *Clarac*, V, Pl. 920, No. 2338. Comp. *Welcker's*

Zeitschrift, p. 348. *Bernoulli*, Röm. Ikonographie, II, 1, p. 31, No. 16, p. 71.

311 (556). **Colossal Head of Pertinax** (d. 193 A.D.).

Formerly in the Palazzo Nunez in the Via Condotti The ears, right eyebrow, nose, a fragment at the end of the beard, the throat, and the bust are restorations.

Publius Helvius Pertinax was elected emperor by the Prætorian guards in 192 A.D., at the age of 62, but was murdered by them in the following year. This head, the portrait of a toothless but hale old man, presents a profile corresponding in all essential details with that on the coins of this emperor. The beard here seems shorter than it is on the coins, but we must remember that the end is a modern restoration. At all events, both style and technique point to the close of the 2nd cent. A.D. The execution, which presents only the essentials but these with great force, is calculated to produce its effect when seen at some distance. It is therefore probable that this head was intended to be placed upon one of the colossal mailed statues, which were kept in stock and acquired only to have the head changed to suit a change of ruler.

Visconti, Mus. Pio-Clem., VI, 52. Comp. *Braun*, Ruinen und Museen, p. 436, No. 153.

Sala in Forma di Croce Greca.

At the sides of the entrance to the Sala Rotonda, —

312. **Two Colossal Telamones or Atlantes,** in red granite.

These figures, in the Egyptian style, date from the time of Hadrian. They were found in that emperor's Tiburtine villa, where they seem to have served as Telamones in the colonnade known as Canopus, and they were afterwards erected at the entrance to the episcopal palace in Tivoli. Some have sought to identify them as representations of Antinoos in the Egyptian manner. But their resemblance to Antinoos is quite superficial; and it would have been a decided error in taste to place two figures of the same hero side by side as architectonic pendants to each other.

De Rossi, Raccolta di statue, T. 148. *Visconti*, Mus. Pio-Clem., II, 18. *Penna*, Viaggio pittorico della Villa Adriana, III, 29. *Clarac*, V, Pl. 985, No. 2565. *Dietrichson*, Antinoos, p. 177, Nos. 11, 12, where also farther references are given. Comp. *Winckelmann*, Mon. ant. ined., I, trattato preliminare, p. 22. *Welcker's* Zeitschrift, pp. 335-337.

313 (559). **Statue of the Youthful Augustus,** unimportant and freely restored.

Formerly in the Palazzo Verospi.

Visconti, Mus. Pio-Clem., III, 1. *Bernoulli*, Römische Ikonographie, II, 1, p. 31, No. 17.

314 (564). **Statue of the Youthful Lucius Verus** (b. 130, d. 169 A.D.).

Found in the forum of Prænestę; also freely restored.

This statue is of mediocre execution, but is interesting as completing our knowledge of the course of devel-

opment through which the character of Lucius Verus passed. Verus is represented here as a youth of eighteen or twenty, in a somewhat vain attitude. The face wears an expression of self-confident audacity, but does not yet display the malice that characterized his later portraits.

Visconti, Mus. Pio-Clem., III, 9. *Clarac*, V, Pl. 956, No. 2459. *Bernoulli*, Röm. Ikon., II, 2, p. 211, No. 66, pp. 215, 218.

315 (566). **Porphyry Sarcophagus**, from the church of S. Costanza in the Via Nomentana.

This sarcophagus appears originally to have contained the body of Constantia, daughter of Constantine the Great, who was canonized by tradition. Pope Paul II. removed it from the church of S. Costanza and placed it in the Piazza San Marco (Aug. 14th, 1467). Sixtus IV. caused it to be taken back to S. Costanza in 1471. Pius VI. removed it to the museum in 1788. Comp. *Müntz*, Les arts à la cour des papes, II, pp. 83-85, III, 1, p. 158; Archivio della reale società romana di storia patria, IX (1886), p. 534.

For remarks as to the use of porphyry for plastic purposes, comp. No. 233.

The motives used in the decoration of this sarcophagus are almost without exception demonstrably borrowed from earlier art. A striking proof of the limitations of the sculptor is afforded by the facts that the same design is repeated on each side of the sarcophagus and that the designs on the ends differ from each other merely in some petty details. The execution is mechanical and lifeless. On the sides we see an arabesque pattern surrrounding winged boys, busied with the vintage. Pagan beholders recognized simply Cupids in these boys; but for Christians they may possibly have symbolized workers in the vineyard of the Lord. Similarly, while the ram beneath the arabesques was merely an appropriate rustic detail in the eyes of the pagan, it perhaps recalled the Lamb of God to the Christian beholder. The peacocks at the lower corners were Juno's sacred birds according to the classic conception, but to the Christian they were the symbols

of incorruption. On each of the ends are three winged boys, treading grapes.

Boissard, Topographia Romæ, I, plate for sheet K2. *Ciampini*, De sacris ædificiis a Constantino Magno constructis, T. XXXI, p. 134. *Visconti*, Mus. Pio-Clem., VII, 11, 12b. *Pistolesi*, V, 116. Comp. Beschreibung der Stadt Rom, II^2, p. 233. *Braun*, Ruinen und Museen, p. 440, No. 155.

316 (574). **Aphrodite,** after the Cnidian Aphrodite of Praxiteles.

At one time apparently in the Palazzo Colonna. The restorations include the front of the nose, the throat, the right forearm, the left arm below the armlet (finger-tips possibly antique), the support of the hydria, except the top of its quadrangular plinth, most of the lower part of the legs, and the plinth of the statue. The head is antique, and as it corresponds in all essentials with authenticated copies of the Cnidian Aphrodite, must have belonged to a replica of the statue by Praxiteles. It cannot, however, belong to the same replica as the body, for in the first place it is connected with the latter by a modern throat, in the second place it is of Pentelic marble while the body is of a different and coarser Greek marble, and finally it is much more carefully and minutely executed than the body.

To obtain a true idea of the majestic creation of Praxiteles, two things especially must be kept in mind by the beholder of this replica. In the first place, the head is looking in a wrong direction; other replicas, in which the head has not been disjoined from the body, prove that the head of the Cnidian Aphrodite was turned more towards the left shoulder and was slightly bent backwards. In the second place, the metal drapery covering the lower part of the statue is due to modern prudery. The goddess is in the act of entering her bath, which we must suppose to be on the right, in the direction in which the lower part of the figure is turned. With her left hand, she places her robe on a hydria standing beside her, and being thus left nude, shields herself with the right hand. The unperturbed expression on the face indicates that this latter gesture is quite involuntary, and is prompted by no thought of any unauthorized beholder. This absence of

self-consciousness contributes essentially to the more collected, modest, and dignified impression produced by the Praxitelian Aphrodite, as compared with the types evolved from it by later art, in which the goddess distinctly reveals her self-consciousness (comp. No. 458). The languorous glance expresses love-yearning, but is free from every trace of coquetry. The delicate head needs no elaborate adornment. The slightly waved hair is simply parted in the centre and bound with a narrow fillet. Its treatment displays a certain severity of style, such as we sometimes note in types of the Second Attic School (*e.g.* No. 192). The forms of the body are of a dignified beauty, in every sense worthy of a goddess. The selection of the vase beside the figure proves a very delicate calculation of effect, for the bulky hydria is a most excellent pendant to the well-developed body.

Archäologische Zeitung, XXXIV (1876), T. 12, 1, pp. 145 et seq. *Overbeck*, Geschichte d. griech. Plastik, II^4, p. 47, Fig. 151a, pp. 75, 76, notes 29-35. Journal of Hellenic Studies, VIII (1887), Pl. LXXX, pp. 324 et seq., where the statue is given without the metal drapery; a bibliography is added on p. 334 D. See also Gazette des Beaux-Arts (XXX année, 2 période, Vol. 37, pp. 89-104), and *Lützow*, Zeitschrift für bildende Kunst (new series, I, 1890, p. 151), where other representations of the statue without the drapery are given. Comp. Jahrbuch des Arch. Inst. VI (1891), Arch. Anzeiger, p. 141. *Furtwaengler*, Masterpieces, p. 322, note 3. An excellent head of this type of Venus is given in Antike Denkmäler, issued by the Arch. Inst., I, T. 41.

317 (600). **Statue of a River-God.**

This was used to adorn a fountain in the Belvedere Garden under Julius II. (Jahrbuch des Arch. Inst., V, 1890, p. 20; comp. VI, 1891, p. 141, No. 28, p. 151, No. 62). Some sculptor, under the influence of Michael Angelo, has restored the head, the left hand with the twig, the right hand and urn, two toes of the right foot, and fragments on the robe and plinth.

A comparison between the antique and modern portions is interesting. Though the latter are executed with great skill, they produce an effect more restless and less true to nature than the former, mainly because the plastic

forms are penetrated with a somewhat forced pictorial element. The current identification of this statue with the Tigris, rests upon the tiger-like mask placed as a spout within the urn. But as the entire urn is obviously due to a modern hand, the theory requires no special contradiction.

Visconti, Mus. Pio-Clem., I, 36. *Pistolesi*, V, 117. *Clarac*, IV, Pl. 749, No. 1821. Comp. *Welcker's* Zeitschrift, p. 322. *Braun*, Ruinen und Museen, p. 447, No. 160. Jahrbuch des Arch. Inst., V (1890), p. 31, note 105.

318 (589). **Porphyry Sarcophagus of St. Helena.**

This originally stood in the tomb of St. Helena, now known as the Tor Pignattara, in the Via Labicana. Pope Anastasius IV. (1153-1154), who had chosen this sarcophagus as a resting-place for himself, caused it to be placed in the vestibule of S. Giovanni in Laterano beside the Porta Santa. When it was being removed from this position, it broke in several pieces, but it was pieced together again and placed first in the gallery of the church, then in the cloisters of the Lateran. Pius VI. caused it to be thoroughly restored and deposited in the museum. Twenty-five stone-carvers are said to have been uninterruptedly engaged for nine years in restoring it. It is now very difficult to distinguish the antique from the modern portions, for both have received the same polish.

This sarcophagus is of better execution than the opposite one of the same material (No. 315). But in this case, too, the sculptor has mechanically formed his decoration by piecing together different motives handed down by an earlier art; and has repeated on both sides the same design referring to the victory of Constantine the Great. Roman riders, on galloping horses, are represented as though hovering in the air, while below are captive and fallen barbarians. None of the upper figures has any relation to any of the lower ones. In fact the two rows seem to be merely placed one above the other, without any reference to each other. At the top are busts of Constantine and his mother Helena. The head of the former, however, seems to be modern, for the porphyry differs both in grain and colour from other parts that are certainly antique.

Ciampini, De sacris ædificiis a Constantino Magno constructis, T. XXVIII, p. 123. *Bottari*, Sculture e pitture sagre estratte da i cimiteri di Roma, III, 196. *Pistolesi*, V, 116. Comp. Beschreibung der Stadt Rom, II, 2, p. 234. *Braun*, Ruinen und Museen, p. 442, No. 156. *Bie*, Kampfgruppen und Kämpfertypen in der Antike, p. 36.

319 (597). **Statue of Augustus**; mediocre.

Found along with No. 243 in the basilica of Otricoli. The left hand, the right forearm with the cup, and the greater part of the plinth are restored.

The emperor here appears comparatively young, perhaps a few years over thirty. The toga covering the back of his head proves that he was represented in the act of sacrificing, perhaps with reference to his dignity as *Pontifex Maximus*, and that therefore the restorer is correct in placing a cup in the right hand.

Visconti, Mus. Pio-Clem., II, 46. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 66, 350. *Overbeck*, Geschichte der griech. Plastik, II^4, p. 506, Fig. 234 g. Comp. *Bernoulli*, Römische Ikonographie, II, 1, p. 31, No. 18.

Three mosaics are inserted in the floor of this hall, of which two deserve notice.

320. **Mosaic with a Round Shield.**

Found in 1741 among the ruins of a Roman villa between the ancient Tusculum and the modern Villa Ruffinella. The only antique portions are the central square and the immediately adjoining coloured border. The three other borders and the four cross-segments adjoining were added under Pius VI. The mosaic is distinguished more for wonderful harmony of colouring than for delicacy of execution. It looks best from a distance, *e.g.*, from the loggia above.

The division of the shield into a central round portion, with concentric bands, recalls the construction of the earliest Greek shields, which were formed of several layers placed one above the other. In the centre, on a reddish-brown ground, appears the bust of Pallas, surrounded by an ægis, expanded like a sail. The blue band surrounding the central medallion, represents the nocturnal sky, and contains twelve stars and thirteen representations of the moon in its different phases. Round this again run

five other ornamental bands. At each corner of the square enclosing the shield is a blue figure of a youth, with both arms raised as though to support the shield, while the space betwixt the edge of the shield and the square is filled up by a garland of olive-branches issuing from these four figures. Round the antique pavement, of which this piece was the centre, ran a mosaic-border (comp. No. 1093), decorated with flowers, theatrical masks, and small flying goddesses of victory.

Visconti, Mus. Pio-Clem., VII, 47 (comp. I, p. 6). *Pistolesi*, V, 114. *Canina*, Descrizione dell' antico Tusculo, T. 44, p. 157. Comp. *Braun*, Ruinen und Museen, p. 444, No. 158. For the excavation, see *N. e M. Pagliarini*, Giornale de letterati per l'anno 1746, pp. 119, 120 (Roma, 1746). *Ficoroni*, in *Fea*, Miscellanea, I, p. cliii, No. 74.

321. **Basket of Flowers in Mosaic.**

Found at Roma Vecchia on the Via Appia.

The technique is finer than that of the mosaic from Tusculum (No. 320), while the colouring is also finely harmonized.

Braun, Ruinen und Museen, p. 443, No. 157.

On the upper floor, on the landing whence we look down into the Sala a Croce Greca, —

322 (601). **Tripod in Alto-Relief,** decorated with a battle of Heracles.

Found in the Vigna Casali on the Via Appia. Nothing of the tripod is antique except the plinth, the lion's claws, and two fragments of the supports resting on the latter. The modern caldron *(cortina)* is wrongly shaped; all antique monuments prove that this kind of vessel was hemispherical. Of the figures between the supports of the tripod, that of the youth to the right struggling with Heracles is almost wholly modern; only the left hand pressing against the face of Heracles, and the loose end of the chlamys are antique. The right hand, the left arm, and the club of the Heracles are modern; and in all the other figures the portions projecting from the background are restored. The antique parts, moreover, seem to have been retouched in various points.

The space between the legs and the caldron of tri-

pods was frequently filled in by the ancients with work in the round. Examples of this style of decoration were probably offered by many of the tripods erected in the Street of the Tripods at Athens, on one of which a celebrated figure of a Satyr by Praxiteles was carved. This Vatican relief represents in marble a tripod of this kind. The plinth is adorned with figures of female Tritons and with masks of water-gods. Between the supports appears Heracles (identified both by his facial type and the lion's skin) in contest with four adversaries, one of whom he has felled to the earth. A comrade coming to the rescue of the fallen was represented in hand to hand conflict with Heracles. His left hand was pressed against the brow of the hero, but the motive of his right arm and the action of Heracles cannot now be ascertained, owing to the injured condition of both figures. The restorer has made Heracles hold a club with both hands, but this is clearly an error, for a weapon of that description is lying on the ground behind the hero, to the left. It is much more likely that Heracles had let his club fall, and was wrestling with his antagonist, or was trying to deprive the latter of a weapon he held in the right hand. To the left are two other foes, one shrinking back in terror, the other, however, preparing to attack Heracles from behind.

One of the most dangerous of the adventures of Heracles was his fight against the sons of Hippocoon, King of Sparta, in which, according to the myth, he was severely wounded. As the relief before us represents the hero hard pressed by his foes, it has been supposed to refer to the contest with the Hippocoontides.

Visconti, Mus. Pio-Clem., v, 15. *Pistolesi*, vi, 3. Arch. Zeitung, xix (1861), T. 151, 1, pp. 170, 171. Comp. *Zoega*, Bassirilievi antichi, p. 13, note 6; and in *Welcker's* Zeitschrift, p. 421. *Braun*, Ruinen und Museen, p. 449, No. 161. For the plastic decoration of tripods, see Abhandlungen des arch.-epig. Seminars in Wien, viii (1890), pp. 108-115.

Above No. 322 (601), —

323. **Relief of the Curetes before Calydon**, probably from the lid of a sarcophagus.

According to the earlier form of the Meleager myth, the Calydonians and Curetes, after the death of the Calydonian Boar, strove together for its fell, and in the dispute Meleager, son of the Calydonian king, slew one of the brothers of his mother Althæa. Under his mother's curse, he withdrew from the strife until the Curetes were on the point of capturing Calydon. Then, urged by his wife Cleopatra, he seized his weapons and routed the foe. The relief apparently represents this last scene. The warrior dashing from the gate is Meleager, while the female figure holding back the torch-bearing warriors is Artemis, who frequently appears in representations of the Calydonian Hunt as the friend and helper of Meleager.

Pistolesi, v, 77. Ann. dell' Inst. (1863), Tav. d'agg. A B, 5, pp. 104, 105.

324 (605). **Relief personifying a Conquered Nation.**

The upper part down to the lower end of the throat, and the lower part below the knees are restorations.

The standard surmounted by a boar, beside the personification, points to a Celtic people, or a people under Celtic influences (comp. No. 5).

Pistolesi, vi, 3.

325 (603). **Fragments of a Sarcophagus, with Relief of Medea.**

The entire lower part of the relief is modern. The line of fracture runs through the right upper arm of Creon, crosses the left forearm, body, and right forearm of Medea, and reaches the end of the relief immediately below the left hand of the youth with the inverted torch. The two children are also modern, but have been correctly enough restored after the model of other sarcophagus-reliefs of the same scene. In the torch-bearer, the tress of hair above the brow and fragments of the poppies in the left hand are restorations.

When Jason, wearying of Medea, meditated marrying Glauce, daughter of Creon, King of Corinth, Medea pre-

pared to revenge herself on her unfaithful spouse, by causing her children to present to Glauce a costly garment and a golden headdress, which had been imbued with deadly qualities by her magic. When Glauce adorned herself with these gifts, they burst into flames, and the bride of Jason perished in frightful agony. The relief represents Glauce, attended by her nurse and a youthful companion, at the moment when she is receiving the fateful gifts from the children of Medea. She appears moved and at the same time disquieted by gloomy forebodings. The youth standing in front of her is sometimes described as one of the bridesmen of Roman custom, sometimes as Hymen, god of marriage. In the latter case, the torch, which is not upright but inverted like the torch of Thanatos (comp. No. 185), must be taken to intimate that the marriage is to be fatal to the bride, while the poppies in the youth's left hand must be symbols of eternal slumber, not of ordinary sleep. This scene was adjoined by one of the death of Glauce. The only part of it preserved is the upper portion of Creon, who is gazing in despair at his daughter, driven mad by her sufferings.

Robert, Die antiken Sarkophagreliefs, II, T. LXII, 197, p. 211.

Sala della Biga.

326 (623). **Biga,** or two-horse chariot.

The body of the chariot was formerly used as an episcopal throne in S. Marco. The two lower corners at the back are restored. The axle, wheels, pole, plinth, and the left horse are also modern. The right horse is in part antique, but does not belong to the chariot.

The chariot was probably a votive-offering, and, judging by its adornment, to Demeter. On the outside are ears of corn and poppy-heads, springing from a calyx of acanthus-leaves. This decoration reveals a richness bordering on luxuriance, but retains at the same time a wonderful clearness and a thoroughly organic development. On the inside appears an object used in the Hellenistic tree-worship, *viz.* a wooden post, decorated with a string of beads, a ribbon, and two laurel-branches (comp. Nos. 351, 352, 369).

Visconti, Mus. Pio-Clem., v, 54, 55. *Pistolesi*, vi, 5. Comp. *Braun*, Ruinen und Museen, p. 454, No. 163. For the wooden post (κίων κωνοειδής), see *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 56, p. 92, note 98.

327 (608). **Statue of the Bearded Bacchus.**

Found in 1761 near Monte Porzio in the villa said to have belonged to Lucius Verus. The point of the nose, the lips, the right arm, and fragments on the drapery are restorations. At the same time and place were found four Caryatides, afterwards restored as Canephoræ and now in the Villa Albani (Nos. 725-728), and possibly also two other similar Caryatides, not mentioned in any account of this excavation (comp. Arch. Zeitung, xxxvii, 1879, p. 66, No. 390). The Dionysos and the four Caryatides in the Villa Albani belonged at first to the sculptor Cavaceppi.

The statue represents the god in a dignified attitude,

the left arm covered by the mantle resting upon his hip, the right probably on the thyrsos. It shows that mingling of majesty and voluptuousness that is characteristic of the bearded Dionysos. The beautiful countenance, which betrays a slight tinge of melancholy, is framed by the well-trimmed beard and the carefully arranged hair, which falls in long soft tresses over both shoulders. The portly body is wrapped from head to foot in a chiton of some thin material, apparently linen, that falls in narrow folds; and over that is a mantle of thicker stuff, making broader folds. The voluminous drapery and the position of the left arm beneath the mantle contribute to give the body an appearance of greater fulness than it really possesses, and so not a little to enhance the effect of calm dignity. The original appears to date from the middle of the fourth century B.C., and has been attributed by some authorities to Cephisodotos, the father or elder brother of Praxiteles, and by others to Praxiteles himself. On the end of the mantle passing across the breast the Greek name 'Sardanapallos' has been carved, certainly not by the original sculptor. No satisfactory explanation of why a statue of the bearded Dionysos should bear this name has yet been offered. Possibly we have here to do merely with some private freak. Some bon-vivant of the imperial epoch, interested in Sardanapalus, whose refined luxury was a proverb in antiquity, may have wanted to possess a portrait of him. This wish being impossible of fulfilment, either he himself or some accommodating art-dealer gave the name of Sardanapalus to a statue of the bearded Dionysos, who corresponded in many respects with a luxurious oriental potentate; and in order to give this title some documentary proof, the name was chiselled on the statue.

Cavaceppi, Raccolta di statue, III, 27. *Visconti*, Mus. Pio-Clem., II, 41. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 31, 347. Farther details, see *Friederichs-Wolters*, Bausteine, No. 1284. Comp. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 116-119. Jahrbuch des Arch. Instituts, VIII (1893), p. 179. Festschrift für Overbeck, p. 100, note 1.

328 (610). **Statue of Dionysos.**

The head, arms, lower part of the legs, stump, and plinth are modern.

The luxuriant tresses flowing over the shoulders prove that this is a statue of Dionysos. It offers a striking instance of the tendency that prevailed in Greek art in and after the period of the Diadochi, to represent the younger gods in forms as soft as possible and almost approaching the feminine type. This is especially conspicuous in the treatment of the back of this statue; the softness of the rounded flesh has justly excited the admiration of modern sculptors. This torso was zealously studied by Raphael Mengs, and casts of it still stand in many studios as a model for the treatment of tender and youthful bodies.

Visconti, Mus. Pio-Clem., II, 28. *Pistolesi*, VI, 6. *Müller-Wieseler*, Denkmäler der alten Kunst, II, 31, 351 a b. Comp. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 1136.

329 (611). **So-called Alcibiades.**

Formerly in the Villa Mattei. The restorations include the entire front of the face from the upper part of the nose downwards, the whole right arm, the left arm below the biceps, the entire right leg, the left leg below the knee, the stump, and the plinth.

The statue reproduces a bronze original, which still retains reminiscences of the archaic period in the conventional treatment of the hair and the sharp accentuation of the muscles. It has recently, with some probability, been placed in relation with the art of Cresilas (comp. No. 281). Apparently the figure is that of an athlete. The parts that have been preserved admit of two explanations of the original motive. It must represent either a runner, speeding over the course with outstretched arms, or a wrestler, watching for the favourable moment to grapple with his antagonist (comp. Nos. 573-575). The formerly current identification with Alcibiades rests on the resemblance between the head and the supposed portrait of Alcibiades, No. 277. But even if this resemblance exists, it is of no significance, seeing that

nearly the entire face of the statue is by a modern hand. But the statue cannot represent Alcibiades, for he did not enter public life until after the death of his uncle Pericles (d. 429 B.C.), while the style of the statue seems to be considerably earlier.

Monumenta Matthæiana, I, 161. *Visconti*, Mus. Pio-Clem., II, 42 (comp. I, p. 237, note *). *Pistolesi*, VI, 8. *Clarac*, V, Pl. 837, No. 2099. *Brunn und Bruckmann*, Denkmäler griech. und röm. Sculptur, No. 129. *Furtwaengler*, Masterpieces, p. 127, Fig. 51, p. 154. Comp. Beschreibung der Stadt Rom, II, 2, p. 241. *Braun*, Ruinen und Museen, p. 460, No. 166. Ann. dell' Inst., 1866, pp. 239, 240. Sitzungsberichte der bayer. Akademie, 1892, p. 660.

330 (612). **Roman Sacrificing.**

Formerly in the possession of the Giustiniani at Venice; acquired for the Vatican under Clement XIV. It is not absolutely certain that the Giustiniani obtained this statue in Greece, but the Pentelic marble of which it is composed and its admirable execution render it probable. The nose, the parts of the toga adjoining the cheeks, the right forearm with the cup, and the left hand are modern.

This is the finest toga-statue extant; and it is well adapted to convey an idea of the impressive dignity lent by the toga, when arranged in the prescribed manner, to a tall and well-proportioned figure, both by its voluminousness and by its large folds. The execution of the drapery is masterly, and in spite of the number of folds reproduced by the sculptor, the effect is both clear and calm. The toga being drawn over the back of the head, as was proscribed in the Roman ritual for sacrificing, the restoration of the right forearm with the cup seems correct.

Visconti, Mus. Pio-Clem., III, 19 (comp. Opere varie, IV, p. 323, No. 92). *Pistolesi*, VI, 7. *Clarac*, IV, Pl. 768B, No. 1909. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 1108, Fig. 1304. *Brunn und Bruckmann*, Denkm. griech. und röm. Sculptur, No. 169. Comp. *Welcker's* Zeitschrift, p. 351 (where various earlier references are given). *Braun*, Ruinen und Museen, p. 462, No. 167. *Friederichs-Wolters*, Bausteine, No. 1677.

331 (615). **Discobolos.**

Found by Gavin Hamilton in 1792 in the ruins of an ancient villa on the Via Appia, eight miglie from the gate,

in the Tenuta del Colombaro; acquired under Pius VI. The only restorations, besides the nose, fragments on the lips, and some other less essential portions, are the fingers of the right hand, the correctness of which seems practically guaranteed by the extant remains.

The youth is here represented in the attitude immediately preceding that of the Discobolos of Myron (comp. No. 333). Holding the discus still in his left hand, he is taking up a position adapted for the throw, and is accurately calculating the direction in which, and the distance to which, the discus must be cast. This activity, at once physical and mental, is expressed by the artist with admirable clearness. In preparation for the imminent movement, the body is elastically supported on the left leg, which is already slightly bent at the knee, while the right foot lightly rests upon the ground. The head is bent a little; the glance is directed straight in front with an expression of the keenest attention; and the thumb and forefinger of the raised right hand are slightly projecting, while the other fingers are half-closed — a gesture characteristic of careful reflection.

This statue must have had a celebrated original, for two other replicas are still extant. But this original cannot have been, as was at one time believed, the Discobolos of Naucydes the Argive, a pupil of Polycleitos; for the statue reveals not a trace of Peloponnesian art, but rather a close relationship with Attic types of the end of the 5th cent. B.C. A later theory endeavours to identify the figure with a work of Alcamenes, a pupil of Pheidias, *viz.* with his Pentathlos, which was entitled 'classical' *(enkrinomenos)* by the art-critics of antiquity. Though this theory cannot be conclusively disproved, neither can it be conclusively proved. Equally doubtful is the suggestion that the statue is a copy of some bronze original. Its execution shows none of the peculiarities of technique in metal. The support uniting the stump with the lower part of the right leg is of no assistance in deciding this question. It is much more probable that

this support was left in order to protect the statue from breakage during transport, and afterwards overlooked.

Visconti, Mus. Pio-Clem., III, 26 (comp. Opere varie, IV, p. 343, No. 121). Arch. Zeitung, XXIV (1866), T. 209, 1, 2, pp. 169 et seq. *Overbeck*, Geschichte der griech. Plastik, I[4], pp. 380-382, Fig. 102. *Baumeister*, Denkmäler d. kl. Alterthums, I, p. 458, Fig. 503. Comp. Ann. dell' Inst., 1879, pp. 207, 208. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, pp. 26, 27. Eranos Vindobonensis, pp. 20, 21. *Furtwaengler*, Masterpieces, pp. 90, 137, 287. All farther details, see *Friederichs-Wolters*, Bausteine, No. 465. *Klein*, in the Archäolog.-epigr. Mittheilungen Oesterreichs, XIV (1891; pp. 6-9), proposes to read 'enchriomenos' (inungens se) instead of 'enkrinomenos' in Pliny's Nat. Hist. 34, 72.

332 (616). **So-called Phocion.**

Found in 1737 during the building of the Palazzo Gentili at the Quirinal. Pacetti restored the left hand, the right thumb and forefinger, the lower parts of the legs, the stump (with the exception of the top close to the body), and the plinth. The head is antique but does not belong to this statue.

A comparison with a Bœotian terracotta and with a gem cut by Dioscurides (Fig. 15) proves that this statue represents Hermes. The beardless head, looking straight in front, was covered with the *petasos;* the left hand held the *caduceus*. To judge from the calm attitude of the body and the slight treatment of the chiton, which follows the forms of the body in a few, sharply defined folds, the original appears to date at the latest from about the end of the 5th cent. B.C., and is, perhaps, a work of the Bœotian school, which was influenced by Attic art. The identification of the statue with Phocion was based on the circumstance that the expression of the face and the scanty costume corresponded with the characteristics of that general. But no elaborate disproof is required for this theory, seeing it starts from the erroneous assumption that the head belongs to the body. Moreover the beautiful head with its earnest expression is of a severer style than we should naturally expect in a portrait

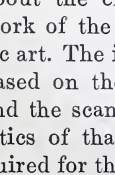


Fig. 15.

of Phocion. More probably we have here the portrait-head of some Greek strategos of the first half of the 4th century.

Visconti, Mus. Pio-Clem., II, 43 (comp. Opere varie, IV, p. 152, p. 313, No. 75). *Pistolesi*, VI, 10. *Clarac*, V, Pl. 842, No. 2117. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 713, Fig. 774. *Brunn und Bruckmann*, Denkmäler griech. u. röm. Sculptur, No. 166. Farther references, see *Friederichs-Wolters*, Bausteine, No. 479. Comp. Jahrb. des Arch. Instituts, III (1888), p. 219. Athen. Mittheil., XV (1890), pp. 359, 362.

333 (618). **Discobolos,** after Myron.

Found by Count Fede in 1791 in Hadrian's Tiburtine villa; acquired under Pius VI. Albacini restored the head, the left arm, the right leg below the knee, most of the discus, the great toe of the left foot, and the greater part of the plinth. Ancient accounts of Myron's Discobolos, other replicas in better preservation, and the throat-muscles of the statue before us prove that the head is erroneously restored. Like the whole of the torso, it followed the motion of the right arm, and was therefore bent slightly backwards.

Myron, an elder contemporary of Pheidias, was born in the town of Eleutheræ, on the borders of Attica and Bœotia, but spent the greater part of his active life in Athens. Myron's specialty as a sculptor lay in conceiving and representing the human form at particular supreme moments, when all its powers are concentrated upon a single point, and all the motions of the body and limbs influenced by that concentration. The motive of this Vatican statue gives an excellent example of this tendency, which contributed essentially to break the bonds of the archaic style. The whole movement of the body is dictated by the fact that the youth has swung back the discus exactly to the point at which the throw must immediately begin. The weight and momentum of the discus has stretched the right arm to the utmost and has drawn after it the whole torso with the head and the left arm. The entire weight of the body rests upon the right leg, which is therefore planted firmly on the whole breadth of the sole of the foot. In another moment the right arm

will describe an arc towards the front, the discus will hurtle through the air, and the tension that prevails throughout the whole body will be suddenly relaxed.

Myron's statue was of bronze and so required no support. We can easily picture to ourselves how much the removal of the support would add to the vivacity of the figure.

The style of Myron appears in a considerably weakened form in the Vatican statue. It is very much better represented in an admirable replica of the Discobolos (comp. No. 446), now in the Palazzo Lancellotti. We may recognize many lingering elements of the archaic scheme of forms in this statue, a fact in harmony both with the statements of ancient authors and with the existing replicas of other works by Myron (comp. especially No. 661). The Lancellotti statue retains its head, showing a delicate but little individualized Attic type.

On the support of this statue a strigil has been carved (comp. No. 31). The artist's name scratched below it may be certainly dismissed as a modern forgery. It is not mentioned in the earliest accounts of the statue; its situation is badly chosen, for the name would be hardly noticed in the shadow cast by the relief of the strigil (now defaced); it is perfectly obvious, moreover, that it has been cut after the surface of the marble had been much weatherworn; and finally the letters have been formed by some quite unsteady hand, such as we can scarcely suppose the ancient sculptor to have had.

Bouillon, Musée des antiques, II, 18. *Penna*, Viaggio pittorico della Villa Adriana, III, 63. Museo Chiaramonti, III, 26. Farther references in *Friederichs-Wolters*, Bausteine, No. 451. Comp. especially *Overbeck*, Geschichte der griech. Plastik, I^4, pp. 274 et seq. *Collignon*, Histoire de la sculpture grecque, I, pp. 472-474. *Furtwaengler*, Masterpieces, pp. 168 et seq., pp. 180 et seq., Ann. dell' Inst., 1879, pp. 208 et seq. Fr the discovery of the statue, see *Visconti*, Mus. Pio-Clem., VI, p. 80. For the inscription, see *Loewy*, Inschriften griechischer Bildhauer, No. 498.

334 (619). **Statue of a Charioteer.**

Formerly in the Villa Montalto (Negroni, Massimi), afterwards in the possession of the artist and art-dealer

Thomas Jenkins. Both arms and the legs from a little above the knees are restored. The head (nose and parts of the ears restored) is antique, but belongs to another statue; it shows one of the latest developments of the Polycleitan Doryphoros type (No. 58).

This statue presents in the most distinct manner the peculiar dress of a class highly esteemed under the Roman empire. It shows the short tunica, instead of the long chiton reaching down to the feet which the Greek charioteers used to wear at festal games. The back and chest are bound by an arrangement of straps, not unlike a coat-of-mail, which seems to have served, not only to give the body a firm hold in the pitching of the light vehicle, but also to protect the spine and ribs in the event of a fall. A sickle-shaped knife, with a lion's head as handle, is thrust into this strap-corslet. Roman charioteers were in the habit of tying the reins round their waist, so that there was a danger of being dragged along the ground by the horses if the chariot were overturned. They used their knives to cut the reins when necessary so as to escape this danger. The object of the straps bound in bows round the thighs is uncertain. Some authorities explain them as having some connection with bandages intended to protect the lower part of the body from rupture. The original head was apparently a portrait of some victorious charioteer; and was probably covered with the strong helmet-shaped cap appropriate to drivers in the circus (comp. Nos. 605, 1098). The attributes in the hands may be supplied from Roman contorniates, on which victorious charioteers are represented. The figure probably held a whip, or a whip and a wreath, in the right hand, and a palm-branch in the left.

Guattani, Monumenti antichi inediti, per l'ann. 1788, Decembre, T. III, p. 93 (here still unrestored). *Visconti*, Mus. Pio-Clem., III, 31. *Pistolesi*, VI, 11. *Clarac*, V, Pl. 864, No. 2197. *Baumeister*, Denkmäler des klass. Alterthums, III, p. 2092, Fig. 2339. Comp. *Braun*, Ruinen und Museen, p. 467, No. 170. Arch. Zeitung, XLI (1883), p. 78, note 115. On the dress of the Agitatores Circenses, see *Ersilia Lovatelli* in the Bull. della commissione arch. communale, VIII (1880), T. XI, pp. 163-168; and Di un antico mosaico

rapp. gli aurighi delle quattro fazioni del circo, in the Memorie della reale Academia dei Lincei, anno CCLXXVIII (1880-81).

335 (620). Reputed **Statue of Sextus of Chæroneia.**

Formerly in the garden of the Duke of Fiano. The right forearm, the left arm and scroll, and portions of the robe and feet are restorations. The head (nose and point of the beard restored) is antique, but belongs to another statue. It is of Luna marble, while the body is of Pentelic marble.

The connection of the head with the Stoic Sextus of Chæroneia, teacher of Marcus Aurelius, is founded upon a coin struck at Mytilene in the imperial epoch, on which is the portrait of a hero named Sextos, attested by the inscription. But on the one hand the assumed likeness between the two portraits does not exist; and on the other hand it seems incredible that the Sextos of the Mytilenian coin is the Chæronean. The head placed upon the Vatican statue appears both from the style of its execution and the arrangement of the hair and beard to have been carved in the time of Hadrian. The statue to which the body belongs must have represented a Greek and not a Roman, for the mantle is unmistakeably a himation.

Visconti, Mus. Pio-Clem., III, 18 (comp. ib., T. a, III, 5, p. 277); Opere varie, IV, pp. 187-189, p. 312, No. 74. *Pistolesi*, V, 10. *Clarac* V, Pl. 844, No. 2125. The coin of Mytilene is best given by *Sallet*, Zeitschrift für Numismatik, IX (1882), T. IV, 29, p. 131, No. 135.

336 (621). **Sarcophagus, with the Race of Pelops and Oinomaos.**

Guattani (in Mon. inediti, 1785, Gennajo, p. 23) names Don Luigi Braschi Onesti as the former possessor of this sarcophagus, but Welcker (in Philostrati Imag., I, 17, p. 309) asserts that he saw it in the studio of the German painter Rehberg. It formerly stood in the Appartamenti Borgia in the Vatican (Beschreibung Roms, II, 2, p. 9).

It was foretold to Oinomaos, ruler in the district of Olympia, that he would perish through the husband of his daughter Hippodameia. He therefore compelled all the suitors of his daughter to contend with him in a chariot-race, and stabbed them with his spear as he over-

took them through the great speed of his horses. Thirteen wooers had in this manner perished, when Pelops appeared. He prevailed upon Myrtilos, the charioteer of Oinomaos, to insert a waxen linch-pin in one of the wheels of his master's chariot. The wheel came off in the course of the race, and Oinomaos broke his neck in the consequent overturn. This last scene is represented on the sarcophagus. In order to make his meaning clearer, the sculptor has added the figure of Myrtilos, but he has naïvely represented him as still standing in the chariot of Oinomaos, though of course both master and man must have fallen when the wheel came off. The foremost of the female figures to the left, extending her arms in horror, is either Sterope, mother of Hippodameia, or the nurse of the princess; the other figure is Hippodameia herself, averting her gaze in remorse from the catastrophe that had overtaken her father through her secret understanding with Pelops. Above Oinomaos appears a local deity or personification, reclining beside a milestone or a meta. One of the specially noteworthy features in this sarcophagus is the attempt the sculptor has made to ally the mythical race with the circus-races as actually familiar to him. The scene terminates at either end in a conical pillar *(meta)*, such as were usual in the Roman Circus (comp. Nos. 337, 338, 339). The curve on the right is apparently intended to represent the barrier that separated the course from the spectators, who are here visible behind it.

Guattani, Monumenti inediti dell' ann. 1785, Gennajo, T. III, pp. 9-13. *Pistolesi*, VI, 14. *Millin*, Gal. mythologique, Pl. 133, 521. *Guigniaut*, Rel. de l'ant., Pl. 202, 735 a. Comp. *Braun*, Ruinen und Museen, p. 469, No. 172. Ann. dell' Inst., 1841, p. 177, 1850, p. 334. Arch. Zeit., XI (1853), p. 59, No. 20, XIII (1855), pp. 82, 83.

Three other sarcophagi in this room, with reliefs of races with Cupids as charioteers, are also worth notice from those interested in the Roman games of the circus.

337 (609), beneath the bearded Dionysos, No. 327 (608).

Visconti, Museo Pio-Clem., V, 39. *Pistolesi*, VI, 13.

338 (613), beneath the Sacrificing Roman, No. 330 (612).
Found in the Catacombs of St. Sebastian.
Visconti, v, 38. *Pistolesi*, vi, 12.

339 (617), beneath the so-called Phocion, No. 332 (616).
Visconti, v, 40.

In the background, on each of the three sarcophagi, appears the narrow terrace *(spina, euripus)* round which the racecourse lay, and at each end of it is the group of conical pillars *(metae)*, which the charioteers drove round as closely as possible in their effort to describe as small an ellipse as they could. Upon the terrace are small shrines, a statue of Victoria, an obelisk, and contrivances to indicate to the spectators how many laps had been run, for each race *(missus)* consisted of several laps, usually seven. These contrivances were scaffoldings supporting egg-shaped objects *(ovaria)* and revolving dolphins; and after each lap an egg was removed and a dolphin turned round. In No. 338 (613) we see resting against the scaffolding the ladder used by the circus-official whose duty it was to turn the dolphins.

The lid of No. 337 (609) exhibits a race between so-called *Desultores*, here in the guise of Cupids. Each competitor rides a horse at full gallop, and has a second horse alongside, which we must suppose linked in some manner to the first. During the race the rider had to spring from one horse to the other. From a passage in Cicero (Pro Murena, 27) it appears that desultores sometimes competed in the same race with quadrigæ.

Beside almost every chariot on all three sarcophagi is seen a rider, without any led horse. It is not recorded that these two kinds of races ever took place together; and it has therefore been suggested that these riders are perhaps to be regarded as epitomized representatives of desultores.

On all three sarcophagi again occur amphora-shaped vessels, sometimes characterized as consisting of basket-work. Two of these are seen on the lid of No. 338 (613),

lying beside chariots without horses; and on the main bodies of this same sarcophagus and of No. 337 (609), similar vessels appear on the racecourse among the horses of bigæ in full career. On the lid of No. 337 (609) and on No. 339 (617) these vessels are supported by Cupids, who are taking no part in the races, and therefore appear to represent some of the officials charged with maintaining order in the circus. Apparently these vessels were used in scattering sand upon the racecourse, an operation of no little importance to the result of the races, and therefore requiring to be performed with great care. As it was not within the sculptors' power to express plastically the nature of the racecourse, they have introduced these vases to indicate the manner in which the ground was prepared for the races. This interpretation is in harmony with the fact that these vessels are found not only in scenes from the circus, but also in representations of other events that took place on sand-strewn ground, *e.g.*, in scenes from the gymnasium and the palæstra (comp. Nos. 634, 825). Similarly the mattock under the foremost team on No. 338 (613) is probably a tool used in preparing the course.

Comp. *Marquardt und Mommsen*, Handbuch der römischen Alterthümer, VI, pp. 490 et seq. *Friedlaender*, Darstellungen aus der Sittengeschichte Roms, II^5, pp. 283 et seq.

Galleria dei Candelabri.

We begin to the right of the entrance.

340 (2). **Birds' Nests with Children.**

Formerly in the possession of Cardinal Albani, and restored by the sculptor Cavaceppi. The only antique portions are the nest to the left of the beholder with fragments of the babes within it, the top of the bough supporting this nest, and a fragmentary child's figure placed by the restorer in the modern nest to the right. Enough, however, of the children's figures remains to prove that they are not winged boys (Cupids) but ordinary human children.

In all probability this work adorned a hedge or shrubbery in some garden or park. It was certainly placed lower than at present, so that the spectator could easily see the children within. The presence of the children instead of birds is not to be taken as a reference to any mythical or historical event, but merely as a freak of fancy.

The stump bearing a similar nest, in the opposite recess (catalogue No. 66), seems to be entirely modern, made to provide a pendant to the antique specimen restored by Cavaceppi.

Raffei, Il nido, canzone didascalica sopra un antico nido di marmo (Roma, 1778), where both the antique portions are shown unrestored. *Visconti*, Mus. Pio-Clem., VII, 9. *Pistolesi*, VI, 17. Comp. *Braun*, Ruinen und Museen, p. 474, No. 173. *O. Jahn*, Arch. Beiträge, p. 212. *Birt*, De Amorum in arte antiqua simulacris (Marpurgi, 1892), p. XXXIII.

341 (19). **Statuette of a Boy.**

The head, right arm, left hand and the end of the garment held by it, the lower part of the right leg, both feet, and the plinth are restorations.

As we shall explain under No. 586, this boy is represented as playing a game, the object of which was to strike a pyramid of nuts or one of a row of nuts, or to throw a nut into a hole in the ground.

Pistolesi, III, 25. *Clarac*, V, Pl. 876, No. 2240. Museo Chiaramonti, III, 37. Comp. *Braun*, Ruinen und Museen, p. 475, No. 174. See No. 586 of this volume.

342 (21). **Marble Amphora.**

Found in the Villa 'Ad Gallinas' on the Via Flaminia (comp. No. 5). The restorations include the foot, parts of the neck, most of the handle, and numerous small fragments on the body, which cannot all be clearly identified, owing to the artificial patina given to the marble by the restorer.

The reliefs represent Lycurgos, the mad king of Thrace, raging against the Bacchic thiasos. Lycurgos is in the act of overthrowing a Mænad, whose hair he has seized with his left hand while his left foot is placed on her thigh. The attitude and attribute of his right hand are uncertain, perhaps as the result of restoration at this point. The rest of the thiasos, unconscious of the danger that threatens them, continue their dance in bacchic frenzy; while two Mænads, overcome with exhaustion, fall fainting in each others arms. The expressive motives suggest one or several excellent models. The execution is careless.

Mon. dell' Inst., IX, 45; Ann., 1872, pp. 248-270. Comp. *Hauser*, Die neu-attischen Reliefs, p. 105, No. 38.

343 (26). **Colossal Toe.**

This must have belonged to a statue about 50 ft. in height. According to a tradition, which, so far as the present writer is aware, is merely oral, it was found near the Colosseum; so that it is supposed to have belonged to one of the two colossal figures of goddesses that stood in the temple of Venus and Roma in that neighbourhood.

Beschreibung der Stadt Rom, II, 2, p. 248. *Braun*, Ruinen und Museen, p. 475, No. 175.

344, 345 (31, to the right, 35, to the left, opposite). **Pair of Candelabra from Otricoli.**

Formerly in the Villa Mattei.

For remarks on such candelabra placed upon triangular bases, see under Nos. 212, 213. — The decoration in relief on the two bases presents, as is frequently the case in antique monuments, a scene from the myth of Apollo contrasted with Bacchic figures. On one of the bases (No. 35, to the left) appears Apollo (head restored) seated in dignified repose after his victory over Marsyas, resting his left hand upon the cithara. Marsyas is hanging on a pine-tree, and before him is the youth Olympos, weeping over the fate of his master. Bound to a branch of the tree is the double-flute with which Marsyas dared to compete against the cithara of Apollo. The penalty awaiting the vanquished is depicted on the third side, where a bearded man holds the flaying-knife above a rock, on which he has apparently been sharpening it. The figures on the other base (No. 31, to the right) represent a Bacchic festival or sacrifice. They include Silenus (fragment on the right side of the head restored), with a pitcher in his right hand and a vase of fruit in his uplifted left; a dancing Satyr (antique only from the stomach downwards); and a dancing Bacchante.

Visconti, Mus. Pio-Clem., v, 3, 4, and ibid., T. A, II, No. 2, p. 246. *Pistolesi*, VI, 18. Comp. *Welcker's* Zeitschrift, p. 408. *Braun*, Ruinen und Museen, p. 476, No. 176. For the representation of Marsyas, see Ann. dell' Inst., 1858, p. 340 (K). *Overbeck*, Kunstmythologie, IV, p. 458, No. 3, pp. 468 et seq.

346 (74). **Group from a Fountain:** Pan extracting a thorn from a Satyr's foot.

Acquired from the possession of the Mattei by Clement XIV. In the figure of Pan the right arm below the biceps, the left arm from a little above the elbow, and the free-hanging portion of the nebris, and in the figure of the Satyr, the right arm, the lower part of the right leg, and a portion of the nebris are restorations. The greater part of the plinth is also modern.

Though roughly executed, this group is an admirabel

specimen of the intelligent and tasteful manner in which fountains were plastically adorned in ancient art. Pan is performing the friendly office of extracting a thorn from the sole of a Satyr, who has trodden upon it, probably in the Bacchic orgy. Overcome with pain, the Satyr has forgotten that the wine-skin behind him is not closed, and, pressing on it with his left arm, causes its precious contents to spirt out in a copious stream. The uncouth suffering of the Satyr, and the extreme care with which Pan conducts his operation, are reproduced with admirable humour. As the exterior outline of the composition forms an oblong, we may conclude that the group was originally placed in a rectangular niche, a space which it would fill in the most harmonious fashion.

Monumenta Matthæiana, I, 40. *Visconti*, Mus. Pio-Clem., I, 48 (comp. p. 237, note *). *Pistolesi*, VI, 20, 2. *Clarac*, IV, Pl. 726, No. 1742. Comp. *Braun*, Ruinen und Museen, p. 478, No. 179. For a replica of this group at Pompeii, see *Overbeck-Mau*, Pompeii, p. 319.

347 (81). Ephesian Artemis.

Found by Gavin Hamilton in the 'Pantanello' (comp. No. 296), at Hadrian's Tiburtine villa. The only certainly antique portion is the upper part as far as the beginning of the shaft, and even upon that there are numerous restorations, including the mural crown with the hair adjacent, the chin, nearly the whole of the disk surrounding the face, the forearms, and fragments of the breasts and of the lions on the upper part of the arms. The lower part is either quite modern, or so retouched by a modern hand that the antique surface has been completely removed. The restorations, however, have been made in accordance with better-preserved replicas and are therefore essentially correct.

When the Ionians began to colonize Asia Minor, they found in the region afterwards belonging to the city of Ephesus the cult of an Asiatic nature-goddess, whose worship they adopted, giving her the name of Artemis. This cult gradually spread westwards, and during the later imperial epoch attained great acceptance even in Italy. The Vatican statue is one of the numerous images

with which the great divinity of Ephesus was worshipped in this later epoch. The head alone exhibits purely Hellenic forms; the shape of the body and the attributes are modelled essentially on the carved figure which was the central point of the cult, in the temple in Asia Minor. The attributes symbolize the productive and fertilizing power of the goddess. The three Horæ and the three designs from the Zodiac on the robe immediately beneath the neck must be regarded as woven into or embroidered upon the cloth.

Visconti, Mus. Pio-Clem., I, 31. *Penna*, Viaggio pittorico della Villa Adriana, IV, 81. *Gerhard*, Antike Bildwerke, T. 305, 1 (comp. Prodromus, p. 24, note 47). *Clarac*, IV, Pl. 561, No. 1198. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 2, 12. *Baumeister*, Denkmäler des klassischen Alterthums, I, p. 131, Fig. 138. Comp. *Braun*, Ruinen und Museen, p. 480, No. 180. For the bibliography of the Ephesian Artemis, see *Benndorf und Schöne*, Bildwerke des Lat. Museums, p. 261. *Roscher*, Lexikon der griech. und röm. Myth., I, pp. 588-593.

348 (83). **Sarcophagus with relief of Orestes.**

In the 16th cent. this sarcophagus stood in the sacristy of S. Maria in Aracœli; about the middle of the 18th cent. it was in the Palazzo Barberini; and it was transferred to the Vatican under Clement XIV.

The reliefs on the front represent three different scenes, that in the centre, with the most figures, referring to the murder of Clytæmnestra and Ægisthos. Orestes has just dealt the fatal blow to his mother, who lies stretched on the ground with the upper part of her body bare, and he shrinks aside in horror, for immediately after the deed he is threatened by two Furies, with snake and torch, who are partly hidden by a curtain. Crouching behind the corpse of Clytæmnestra is a servant (so distinguished by his costume), who is apparently endeavouring to shelter himself from the impending massacre, by raising a square object, like the top of a table or bench or a small altar. To the left of Orestes is Pylades occupying himself about the newly-slain Ægisthos. He has overturned the throne on which Ægisthos received his death-wound, and is tearing the royal mantle from the fallen corpse. The aged

nurse of Orestes averts her eyes in horror from the terrible scene.

The three sleeping Furies, at the left end of the slab, are probably to be imagined as grouped round the tumulus of Agamemnon, judging by the analogy of another sarcophagus-relief (No. 682), which represents the shade of Agamemnon at this place. The double-edged axe projecting beside the lowermost sleeper is probably the weapon with which Clytæmnestra slew her husband, and is here inserted as a kind of corpus delicti.

The scene at the right corner, apparently influenced by the 'Eumenides' of Æschylos, represents Orestes at Delphi, where he has received absolution, striding over the sleeping Erinyes on his way to Athens. The youth is in the very act of quitting the tripod, the caldron of which he still touches with his left hand, holding the twig indicative of a suppliant. His extended right hand grasps a naked sword, while between his legs appears a sleeping Erinys, armed with snake and torch.

The reliefs are obviously copied from a pictorial model. If we imagine the central scene on the front executed with all the resources at the command of highly developed painting, we have at once a complete and striking work of art. How weird and impressive would be the effect produced by the Erinyes, painted in chiaro-oscuro, as issuing from behind the curtain. We know that the painter Theon of Samos, a contemporary of Alexander the Great and Demetrios Poliorcetes, painted the matricide and madness of Orestes; and ancient art-critics dilated upon the overwhelming and effective character of the work. As these qualities are apparent in the sarcophagus-reliefs, which treat of the same subject (comp. No. 682), it is surely not too bold to suggest that these reliefs have been influenced by Theon's composition.

Robert, Die antiken Sarkophag-Reliefs, II, T. LVI, 158, p. 174.

349 (87). **Asiatic Barbarian, as the support of a Vase.**

The restorations include the point of the cap, the chin, and both arms, except the fingers of the right hand rest-

ing on the hip. The head seems to have been retouched. When E. Q. Visconti saw it, the figure bore a modern bronze vase. The present grey marble cratera is antique, but does not belong to the figure.

This barbarian in Asiatic costume has been taken for a Trojan, bearing a gift destined for Achilles, and it has been conjectured that it belonged to a larger group representing the ransoming of Hector's body. But the whole attitude, especially the way in which the right arm rests upon the hip, would produce a highly forced impression in such a connection; the barbarian would be actually striking an attitude before Achilles. On the other hand the position assigned to him would be perfectly appropriate if we assume, with the restorer, that the figure was used as a support, either by itself or with two similar figures. The latter arrangement has many analogies in its favour. Behind the temple of the Olympian Zeus at Athens stood a bronze tripod supported by three Persians carved in Phrygian marble (paonazzetto). Moreover in the Museum at Naples are two colossal statues of kneeling barbarians in Asiatic dress, the bodies of which are of the same material, while the heads and extremities are of black marble (nero antico). Console-shaped supports on their shoulders prove that these statues also bore a vessel of some kind. From the identity of their material, it is a fair question whether these were not perhaps copies of the Persians at Athens. Comp. No. 350.

Visconti, Mus. Pio-Clem., VII, 8. *Pistolesi*, VI, 24. *Clarac*, V, Pl. 853, No. 2164. Comp. *Braun*, Ruinen und Museen, p. 484, No. 183. Arch. Zeitung, XXXIX (1881), p. 19. *Burckhardt*, Cicerone, I^5, p. 137. For the Athenian tripod, see *Pausanias*, I, 18, 8. For the Naples colossi, *Clarac*, V, 854c, No. 2163. Comp. *Gerhard und Panofka*, Neapels antike Bildwerke, p. 72, Nos. 218, 225. Documenti inediti per servire alla storia dei musei d'Italia, IV, p. 168, Nos. 31, 32,

350 (90). **Water Basin supported by three Sileni.**

Found on May 11th, 1789, near Roma Vecchia on the Via Appia. Two of the Sileni are antique nearly throughout. Of the third nothing was left but the marks of his position on the corresponding fragments of the plinth.

The vase supported by these figures was round, as proved by an arc-shaped depression (now concealed by the restoration) on the wine-skin of the kneeling Silenus behind, to the right.

This is another clever and humourous fountain-decoration (comp. No. 346). Lazy and luxurious rascals like Sileni would certainly not be anxious to bear burdens, and they were therefore used as supports in ancient art only when a comic effect was aimed at. The most celebrated examples of a decoration of this kind are the crouching Sileni that supported the stage in the theatre of Dionysos at Athens. Instead of the usual cushion, the sculptor of this Vatican fountain-group has placed upon the necks of the Sileni their beloved wine-skins, from the mouths of which three jets of water issued on the three different sides. The expression on the faces of the corpulent trio is utterly disconsolate, probably not only on account of the weight they have to support, but also because the precious contents of their wine-skins is escaping without being enjoyed by them. The comic element is emphasized by the lion-skins hanging from their heads; for this drapery converts the Sileni into parodies of Heracles supporting the vault of heaven.

Visconti, Mus. Pio-Clem., VII, 4. *Clarac*, IV, Pl. 726 D, No. 1770 A. Comp. Athenische Mittheilungen, X (1885), p. 381. For the excavation, see *Riccy*, Dell' antico pago Lemonio (Roma, 1802), p. 130, Nos. 4, 5, p. 137, No. 89. For the Athenian stage: Mon. dell' Inst., IX, 16; Ann., 1870, pp. 97 et seq.

351, 352 (93, to the right; 97, to the left). **Pair of Candelabra.**

Formerly in S. Costanza; transferred to the Vatican under Clement XIV.

The shafts have the form of the artificial wooden post used in the Hellenistic tree-worship (comp. No. 326); and are tastefully decorated with garlands at the top, palmettes lower down, and acanthus-leaves immediately above the bases. Upon the bases are Cupids ending in arabesques, holding in their hands baskets or bouquets of fruit and flowers. Such figures are among the favourite motives of

Græco-Roman decoration, and recur on many other extant bases of candelabra, etc. (comp. Nos. 366, 367); while Cupids holding flower-baskets are also mentioned as ornaments of bronze candelabra, in a Roman inscription (Corpus inscrip. lat., VI, 2, No. 9254). The transition from the bodies to the arabesques is managed with great skill in these figures, as well as in the sphinxes supporting the bases. Some of the Cupids are injured by chisel-marks, probably because heathen representations of naked human bodies could not be tolerated on candelabra used for the decoration of a church.

Ciampini, De sacris ædificiis a Constantino Magno constructis, T. XXIX, 4, pp. 134, 135. *Visconti*, Mus. Pio-Clem., VII, 39, and ibid., T. B I, No. 1, 2, p. 244. *Pistolesi*, VI, 26. Comp. *Braun*, Ruinen und Museen, p. 485, No. 184.

Those who have no opportunity of studying the Hellenistic-Roman wall-paintings at Naples and Pompeii may well bestow a glance upon the eight fresco-figures (Nos. 353-360) inserted in the walls of the section now reached. They were found in 1822 in the ancient villa near the Tor Marancio (see above, p. 1), where they formed the central points of the otherwise white walls of one of the rooms.

353-360. **Four Girls and Four Youths hovering in the Air.**

To the right: 1. Girl, with a torch in the lowered right hand, and a patera with herbs in the left. 2. Similar figure, but with a basket in the raised left hand. 3. Similar figure, with a bunch of herbs in the raised right hand, and a patera in the left. 4. Similar figure, holding with her right hand her mantle that flutters behind her, and a patera with herbs in her left. To the left: 1. Youth, with a cornucopia in the lowered left hand, and a patera in the right. 2. Satyr, recognizable by the pointed ears and the nebris, with a pedum in the right hand; on his neck rides a boy, whose left arm he holds with his left hand (comp. No. 397). 3. Youth holding a pedum in his

lowered right hand and a patera in his left. 4. Youth holding a cornucopia in his lowered right hand, and a vessel with flowers and herbs in his raised left.

Biondi, I monumenti Amaranziani, T. XXI-XXIX. Comp. *Braun*, Ruinen und Museen, p. 490, No. 189.

361 (134 a). **Modern Copy of a Puteal,** formerly the property of Queen Christina of Sweden, and now in Madrid.

Hauser, Die neu-attischen Reliefs, pp. 93, 94.

362 (134 b). **Statue of Semo Sancus.**

This statue, with its pedestal, is said to have been found in 1879 in the district between the Porta del Popolo and the Piazza Barberini (comp., however, Bull. della comm. archeologica comunale, IX, p. 4, No. 436). The right forearm with the bow and the left hand with the bird are restored. At the same time and place a marble basket of fruit was found, with the remains of a hand grasping it on each side. The suggestion that the statue originally held this basket in its hands is unfounded, for so heavy an object must certainly have been joined to the body and would have left traces of the connection on the abdomen. The basket has therefore nothing to do with this figure of Semo Sancus but belonged to some other statue.

An inscription on the pedestal, in letters the shape of which refers it to the time of the Antonines, indicates that this statue was dedicated to Semo Sancus, Deus Fidius, by a Decuria Sacerdotum Bidentalium. Roman ritual ordained that lightning (thunderbolts), coming from heaven and perishing in the earth, should be formally buried with certain ceremonies. These graves of the lightning were called '*Bidentalia*', from the sacrifices made at their consecration by the haruspices, and in all probability the *Sacerdotes Bidentales* formed a collegium entrusted with the watching and repairing of these graves.

Semo Sancus, an Italian agrarian deity, who became identified at an early date with Dius Fidius, the god of fidelity and (in particular) of oaths, seems, from our statue, to have been represented under an archaic Greek Apollo-

type. This attained its most perfect artistic expression in a famous bronze statue made by Canachos for the Milesian Didymæon, of which several bronze replicas are still extant. The characteristic attribute of this type was the bow in the left hand, while in the right hand were placed different attributes, according to the special aspect of the god it was desired to emphasize. It was probably not mere chance that led the Italians to represent their Semo Sancus, Dius Fidius, under the forms of the Hellenic Apollo, when they adopted the use of temple-images; for Apollo as the god of light was connected with the germination of seeds, and in his capacity as the god of expiation recalls the conception represented by the Italian god of oaths. The sculptor of the statue before us has observed archaic principles only in the attitude and main forms of the figure; in his characterization of the nude and hair he has deviated into a freer treatment. The now greyish-brown pigment, intended to throw the pupils into prominence, indicates that the statue was originally painted.

Ann. dell' Inst., 1885, Tav. d'Agg. A, pp. 105-126. For the above-mentioned Apollo-type, see *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 450 et seq. *Overbeck*, Kunstmythologie, IV, pp. 22 et seq.

Let into the wall behind this statue, —

363. **Mosaic of Provisions.**

Found at Roma Vecchia on the Via Prænestina.

The reports of the discovery are silent as to whether this mosaic was inserted in the wall of a dining-room or other room or formed the central decoration of a pavement. It displays in brilliant colours a plucked fowl, fish, cuttle-fish, crabs, a bundle of wild asparagus, and a bunch of dates.

Pistolesi, VI, 30. *Biondi*, I monumenti Amaranziani, T. 9. Comp. *Riccy*, Dell' antico pago Lemonio, p. 126. *Braun*, Ruinen und Museen, p. 490, No. 190. *Schreiber*, Die Wiener Brunnenreliefs aus Palazzo Grimani, p. 79.

364 (135). **Portrait-Statuette of a Poet or Scholar.**

Found in the same ancient villa beside the Tor Marancio as the fresco-figures Nos. 353-360. The head, which recalls the type of Sophocles (Nos. 289, 662), the right arm, the feet, the supports of the seat, and the plinth are restorations.

In respect of the characteristic clearness of the arrangement, this figure is equal to the statues of Menander (No. 201) and Posidippos (No. 200). As there are no traces on the body of the position of the right forearm, we must suppose that it was raised, much as the restorer has placed it, and accordingly that the subject was represented as meditating or as teaching. The current identification of the statue as Sophocles rests upon the erroneous assumption that the head is antique.

Pistolesi, VI, 29. *Biondi*, I monumenti Amaranziani, T. 30, p. 54. Comp. *Welcker*, Alte Denkmäler, I, p. 460. *Braun*, Ruinen und Museen, p. 489, No. 188.

365 (137). **Statue of Libera,** roughly executed.

This comes from the precincts of the same ancient villa as the fresco-figures Nos. 353-360 and the statuette No. 364. It was discovered along with two statues of Bacchus by another hand in the same gallery (Nos. 141, 153 in the catalogue; *Biondi*, I monumenti Amaranziani, T. 45, 46, p. 138), buried in a pit near the ruins of a temple. The point of the nose has been restored.

The vine-wreath and the nebris prove that this female figure belongs to the cycle of Dionysos. But Græco-Roman art would never have thought of representing any female member of the thiasos in an attitude so peaceful and so appropriate to a temple-image. It is much more probable that this figure should be regarded as the Italic deity Libera. After the Italic Liber had become identified with the Hellenic Dionysos, and Italic art had begun to represent him under the forms of the latter, the images of his feminine pendant must also have received Bacchic attributes. It is uncertain what object was held in the outstretched left hand of this figure. It cannot have been a thyrsos, for there is no room on the plinth

for the shaft to rest on, and the hand must have been higher, had it grasped such an attribute. More probably we may imagine it to have been a drinking-vessel or a bunch of grapes. It is a natural assumption that this figure and the two statues of Bacchus found with it came from the ruins of the adjacent temple, and that the temple was dedicated to Liber or to Liber and Libera.

Pistolesi, VI, 31. *Biondi*, I monumenti Amaranziani, T. 47, p. 138. Comp. Beschreibung Roms, II, 2, p. 259, No. 14.

366, 367 (157, to the right; 219, to the left, opposite). **Pair of Candelabra.**

Formerly in S. Agnese (Berichte der sächs. Gesellschaft der Wissenschaften, 1885, p. 106, No. 32; Archivio della reale società romana di storia patria, IX, 1886, p. 534); transferred to the Vatican under Clement XIV.

The bases resemble, with slight variations, those of the candelabra from S. Costanza (Nos. 351, 352), but each of the shafts consists of four baskets covered with acanthus-leaves and each united with the basket above it by a pair of saucer-shaped objects. The basket immediately above the base stands with its opening downwards and the saucers above it have their openings turned towards each other, whereas the three upper baskets stand upright and the pairs of saucers belonging to them are placed back to back. A third candelabrum of exactly the same pattern still remains in S. Agnese. For convenience of transport each shaft is made up of four separate pieces, corresponding to the divisions of the design. As the bases correspond with those of the specimens from S. Costanza (Nos. 351, 352) and as the two pairs were found erected in two neighbouring churches, it is probable that all the candelabra belonged originally to one and the same series, which may possibly have adorned in antiquity one of the villas on the Via Nomentana.

Ciampini, De sacris ædificiis a Constantino Magno constructis, T. XXIX, 3, pp. 134, 135. *Visconti*, Mus. Pio-Clem., VII, 40; T. B II, 3-5, p. 245. *Pistolesi*, VI, 32. Comp. *Braun*, Ruinen und Museen, p. 491, No. 191. *Matz-Duhn*, Antike Bildwerke in Rom, III, p. 103, No. 3660. *Hauser*, Die neu-attischen Reliefs, p. 110, No. 48.

368 (162). **Statuette of Nike.**

Found in 1772 by Gavin Hamilton at Cornazzano, and formerly in the Palazzo Altemps. The left forearm, the point of the nose, the right arm with the garland, and most of the wings are restorations.

Nike here stands in an easy and graceful attitude, leaning on a trophy, her left foot resting on the beak of a ship. She gazes before her with a joyful expression, and with her left hand is pushing back the Gorgon's mask, which had covered her face. The idea of the statuette is therefore this: while the battle raged, the face of the goddess was covered by the terrible mask; when the victory is won, Nike no longer requires the fear-inspiring mask, and so removes it from her face, while she looks in triumph after the fleeing foe. The graceful arrangement, which thus clearly indicates the event immediately preceding the actual moment chosen for representation, and the definiteness of the symbolism, suggest some admirable original, which was probably carved in the Hellenistic epoch as the monument of a naval victory.

Piranesi, Vasi, candelabri, cippi, sarcofaghi, tripodi, lucerne, ed ornamenti antichi (Roma, 1778), II, T. 64, 65 (where the place of discovery, nowhere else mentioned, is given). *Visconti*, Mus. Pio-Clem., II, 11. *Clarac*, IV, Pl. 636, No. 1442. Comp. *Braun*, Ruinen und Museen, p. 492, No. 192. Rheinisches Museum, XXIV (1869), pp. 303-305. *Friederichs-Wolters*, Bausteine, No. 1439. A replica of this figure is in the Louvre; see *Fröhner*, Notice de la sculpture antique du Musée du Louvre, I, No. 477.

369 (166). **Candelabrum with the attributes of Artemis.**

Various fragments on the shaft and on the edges of the base, and the entire plinth of the latter are restorations.

The reliefs on the triangular base refer to the cult of Artemis. On one side is a rustic altar, adorned with a garland and bearing various offerings, amongst which a pine-cone is distinct. A burning torch leans against the altar, and a deer bites playfully at the ribbon hanging from the torch. On the second side is a conical wooden post (comp. No. 326) to which a stag's antlers are fastened.

On the third side is a sacred laurel-tree, to which a quiver, bow, and spear are attached.

Gerhard, Antike Bildwerke, T. 83. For the third side, see also *Baumeister*, Denkmäler des klass. Alterthums, I, p. 297, Fig. 313. Comp. *Braun*, Ruinen und Museen, p. 492, No. 194.

370 (175). **Marble Vase.**

Placed in the museum under Pius VI.

The fluted pedestal is the only portion that can be clearly identified as antique. The body, both in its execution and the motives of its decoration, produces a modern effect. The handles are in the shape of gnarled olive-branches. Twigs, springing from these, cover the body of the vase, on which are birds pecking at the berries — a highly baroque decoration for which an analogy can hardly be found among well-authenticated antique examples of ornament.

Pistolesi, VI, 37. Comp. *Braun*, Ruinen und Museen, p. 492, No. 193.

371 (176). **Statuette of a Satyr looking at his Tail.**

The restorations include the right forearm, the entire left arm with the cymbal, the tail, the lower end of the pedum attached to the tree-stump, the left foot with the exception of the toes, and apparently the lower part of the right leg. The front of the right foot, however, is antique.

The correct restoration of this statuette is shown by a relief (No. 125) in the Museo Chiaramonti. Raising himself on tiptoe and twisting his torso backwards, the Satyr, holding his tail in his left hand, contemplates it with a satisfied expression. The attitude suggests the pranks of a kitten with its own tail. The accompanying sketch (Fig. 16) shows the original appearance of the figure. The neighbouring statuette (No. 178 in the catalogue) represents the same motive, but is of inferior execution and not so well preserved. The numerous replicas extant suggest some celebrated original, perhaps of the early Hellenistic epoch.



Fig. 16.

Ann. dell Inst., 1861, Tav. d'agg. Nos. 1-3, pp. 331-333. Comp. *Brunn*, Beschreibung der Glyptothek, No. 309. *Heydemann*, Pariser Antiken, p. 71, No. 20. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 28.

372 (177). **Statue of a Fisherman.**

Presented to Clement XIV. by Prince Doria-Pamfili. Algardi has restored the chin and lower lip and other small parts of the face, the right hand, the left forearm with the handle of the bucket, the lower part of the stump, the feet, and the plinth. The stucco portion of the apron is also modern.

The original of this statue must have enjoyed a certain celebrity, for several antique replicas of it are now extant. It represents an aged fisherman, worn out by his toilsome calling, holding in his left hand a bucketful of fish, while his outstretched right hand probably held a fishing-rod. The physical and intellectual feebleness of

the man is reproduced in the most ruthless manner. The head has a pitiable expression, almost bordering upon idiocy; the withered flesh suggests insufficient nourishment; while the pose of the body creates the impression that the old man holds himself upright with tremulous difficulty. The conception of the original seems thus to have been affected by two tendencies that attained considerable prominence in art after the Hellenistic period; one devoted itself to the presentation of types of special crafts and callings, especially rustic callings, while the other tried to reproduce pathological appearances with realistic fidelity. In antiquity this statue was certainly not placed so high as at present, but, as suits genre figures of the kind, either had no pedestal or a very low one. The spectator would thus be able to see the fish in the bucket, which are of importance for the understanding of the representation. On the right thigh are traces of a support, which apparently served to steady the outstretched right forearm.

Visconti, Mus. Pio-Clem., III, 32. *Pistolesi*, VI, 42. *Clarac*, V, Pl. 879, No. 2244. *Brunn und Bruckmann*, Denkm. griech. u. röm. Sculptur, No. 164. For the replicas, see *Meyer-Schulze*, note 16 in *Winckelmann's* Geschichte der Kunst, Book II, chap. 3, § 5.

Above No. 179 of the catalogue, —

373. **Puteal, with reliefs of the Danaids and Ocnos.**

Acquired under Pius VI. from a Roman marble-cutter.

Although the surface is so injured that a number of details are indistinct, the reliefs obviously represent the punishment of the Danaids and Ocnos with the she-ass. The Danaids are here engaged in filling a large clay vessel *(dolium)* with water, from vases of different shapes; but the dolium has a crack at the bottom, through which the water poured into it escapes. Adjacent we see Ocnos twisting a rope of rushes, which is being eaten at the other end by a she-ass. This design, symbolizing the vain and senseless strivings of mankind, is probably based

upon some Ionic popular tale, and was used by Polygnotos in his celebrated painting of the Underworld in the Lesche at Delphi.

Visconti, Mus. Pio-Clem., IV, 36. 36*. Comp. *Welcker's* Zeitschrift, p. 401. *Braun*, Ruinen und Museen, p. 493, No. 195. Abhandl. der bayer. Akademie, class I, vol. VIII, section II, p. 246. On Ocnos, see *Robert*, Die Nekyia des Polygnot (Halle, 1892), pp. 62, 63.

374 (below No. 181 of the catalogue). **Triangular Base.**

Found in 1791 in Hadrian's Tiburtine villa.

As is frequently the case on bases of this kind, the reliefs represent Cupids with the attributes of Ares; one bears the helmet, another the shield, and a third the sword.

Penna, Viaggio pittorico della Villa Adriana, IV, 125. Comp. *Braun*, Ruinen und Museen, p. 494, No. 196. *Hauser*, Die neuattischen Reliefs, p. 109, No. 47.

375 (183). **Upper Part of a Statue of Cronos (Saturn).**

Formerly in the Palazzo Massimi alle Colonne. At one time it stood in the Appartamenti Borgia (Beschreibung Roms, II, 2, 5, No. 16). The nose has been restored. The statue is of shell-limestone.

The identification is founded on the fact that this fragment corresponds with authenticated representations of Cronos in respect of its gloomy expression, the arrangement of the mantle covering the back of the head, and the manner in which the hand grasps the mantle (comp. No. 515). From other better-preserved representations we may assume that the right hand lay on the right thigh and held some characteristic attribute of Cronos, such as a stone wrapped in a swaddling-cloth or a curved sword (harpe).

Braun, Vorschule, T. 35. *Roscher*, Lexikon d. griech. u. röm. Myth., II, p. 1562, Fig. 12, pp. 1563 et seq. Comp. *Visconti*, Mus. Pio-Clem., VI, p. 38. *Braun*, Ruinen und Museen, p. 494, No. 197. *Overbeck*, Kunstmythologie, II, p. 252, p. 326, No. 5, p. 585, note 153. Arch.-epigr. Mittheil. aus Österreich, XVI (1893), pp. 74, 75.

376 (184). **Patron Goddess of Antioch on the Orontes,** after Eutychides.

This group was found in the Tenuta del Quadraro, outside the Porta S. Giovanni. Some have taken the name

of this site for a corruption of the cognomen Quadratus, and connect it with Gaius Ummidius Durmius Quadratus, who was prefect of Syria under Claudius and Nero. His name occurs on coins of Antioch, the reverse of which shows the goddess of that town in a form resembling the plastic group. The group became at first the property of the sculptor Cavaceppi, who restored the absent portions of the figure of the goddess, after Syrian coins, and apparently correctly on the whole, though it is questionable whether his restoration of the arms of the river-god represents the original position. The restorations in the figure of the goddess include the mural diadem (the almost imperceptible join runs immediately above the upper edge of the stephané), the parts of the drapery falling over the shoulders and back, the nose, the upper lip, and the right forearm holding the sheaf. The head was broken off but certainly belongs to this statue; it seems to have been retouched on the right side.

Through a happy combination of written and monumental evidence, it has been successfully proved that this group, which survives in several bronze and marble replicas, reproduces the Tyche of Antioch, a work in bronze by Eutychides, a pupil of Lysippos. The charming situation of Antioch is frequently praised by ancient writers. The town extended along and upon the hills rising above the Orontes, which reappeared in the light of day near the hill on which lay the city, after a subterranean course of forty stadia. These peculiarities are admirably expressed in the group. The goddess is seated upon a rock, in an easy and graceful position, her right leg crossed over her left. Her right elbow rests on her thigh, while the left hand is so placed as to give the necessary support to the body, which is turned towards the left, the position of the left arm developing a charming voluminousness of drapery. The mural crown distinguishes her as a city-goddess, while the fertility of the country is indicated by the ears of corn in her right hand. At the feet of the goddess, the youthful god of the Orontes is issuing from the ground. The restorer has represented him with uplifted arms, as though hailing with delight his emergence in the light of day. But from the analogy of Syrian coins,

it is more probable that he was conceived of as swimming, cleaving the waves in the ancient fashion by alternately projecting and withdrawing his arms. The position of the head, which is bent far backwards, would also be natural in the case of such a motion.

Visconti, Mus. Pio-Clem., III, 46. *Clarac*, IV, Pl. 764, No. 1906. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 49, 220. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 519, Fig. 560. *Brunn und Bruckmann*, Denkm. griech. u. röm. Sculptur, No. 154. *Overbeck*, Gesch. d. gr. Plastik, II[4], p. 172, Fig. 184. Farther references in *Friederichs-Wolters*, Bausteine, No. 1396; to which add *Riccy*, Dell' antico pago Lemonio, pp. 81, 82, p. 124, No. 67; Journal of Hellenic Studies, IX (1888), pp. 75 et seq.; *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 27; Röm. Mittheilungen, VIII (1893), pp. 188–191.

377 (187). **Candelabrum, with relief of Heracles stealing the Tripod on the base.**

The fragments of this candelabrum were found about 1770, in the Vigna Verospi, afterwards incorporated in the park of the Villa Ludovisi, a site occupied in antiquity by the Gardens of Sallust. The basket at the top of the shaft and the dish above are restored; also nearly the entire base, the only antique portions of the reliefs being the head, the arm with the club, and the breast of Heracles, and the head, the breast, and the upper right arm of the priest. The figure of Apollo is entirely modern. The restorations, however, have been made in accordance with similar reliefs and are substantially correct.

The reliefs on the base represent in an archaistic style Heracles carrying off the Delphic tripod. He is pursued by Apollo and his priest, the latter raising both arms either in wrath or in woe.

Giornale de' Letterati, 1771 (Pisa), III, tav. III, p. 158, pp. 176 et seq. *Visconti*, Mus. Pio-Clem., VII, 37. Farther references in *Stephani*, Compte-rendu pour 1868, p. 47, No. 81, and *Overbeck*, Kunstmythologie, IV, p. 406, B 7. Comp. *Welcker's* Zeitschrift, p. 472. *Braun*, Ruinen und Museen, pp. 496, No. 199. *Hauser*, Die neu-attischen Reliefs, p. 53, No. 74.

378 (222). **Statue of a Girl Racing.**

Formerly in the possession of the Barberini; acquired under Clement XIV. The nose, the arms except the parts close to the shoulders, and fragments on the plinth are restored.

This statue is a tolerably faithful copy of a Greek original that may be referred to about the middle of the 5th century. It exhibits several of the peculiarities of the archaic style, notably the too high position of the ears, the prominent eyelids, and the strongly developed chin with its sharp outline. Pausanias's description (v, 16, 2) of the girls who ran races at Olympia during the festival of Hera throws an explanatory light on this figure. These girls had their hair unbound and were clad in chitons reaching a little lower than the knee and leaving the right shoulder bare — a costume corresponding to that of the statue, except that the chiton of the latter is a little shorter. The broad belt served to support the waist and to prevent the prolonged exertion from causing a stitch in the side. The slender girl before us, with arched breast and powerful legs admirably suited for racing, awaits the signal for the start. The head is lowered, with an expression of keenest attention; the body is slightly bent forwards; the right foot is already raised. A projecting fragment (now chiselled away) on the belt proved that the left forearm was originally placed closer to the body than it is in the restoration; and we may fairly suppose that the left hand also helped to express the attention with which the signal was awaited, and may have had some such motion as the right hand of the Discobolos (No. 331). The still somewhat stiff style agrees admirably with the girlish naïveté which the artist seeks to express. The treatment of the forms implies a bronze original. The removal of the stump, which would not be required in a bronze work, would at once give the figure an air of greater freedom and mobility. It is in itself probable that the original represented a winner in the race, and this is practically proved by the palm-branch, the symbol of victory, carved on the stump by the copyist, while Pausanias expressly states that girls who won the races at Olympia were permitted to present their portraits as votive-offerings. The statue, however, need not necessarily have reference to the Olympic races, for races for girls are also men-

tioned in connection with other festivals, such as the Spartan Dionysia. But in any case, the original was carved under Doric or Æolic auspices, for its subject has reference to a custom peculiar to these two tribes, and the type of head has no analogy either in Attic or Ionic art.

Races for girls also took place in the stadium constructed by Domitian on the Palatine. Now, the statue before us was formerly in the possession of the Barberini, who owned a vigna on the Palatine, which embraced the area of this stadium. It seems, therefore, not unlikely that the statue was found in this vigna and formed in antiquity one of the decorations of the Stadium of Domitian.

Visconti, Mus. Pio-Clem., III, 27. *Baumeister*, Denkmäler des klass. Alterthums, III, p. 211, Fig. 2362. Farther references in *Friederichs-Wolters*, Bausteine, No. 213. Comp. Abhandlungen des archäol.-epigr. Seminars in Wien, VIII (1890), p. 46, note 4. On the races of girls in the Stadium of Domitian, see *Suetonius*, Domitian, 4.

379 (234). Candelabrum with square base.

Found during the excavations at Otricoli. The restorations include the upper part of the shaft with the vessel, the acanthus-cushion resting on the base, and the greater part of the base. The figure of Aphrodite on the base is entirely modern; and of the Apollo only the left hand with the top of the bow has been preserved.

The spiral shaft springs from an arrangement of acanthus-leaves, and is surrounded with similar leaves, occurring on the spirals at equal intervals. Near the top is a pair of doves, such as are found on the shafts of bronze Etruscan incense-burners. The reliefs on the base present Zeus in a peculiar fashion, the back of his head covered by his mantle, a thunderbolt in his right hand, and his left resting on a spear; Pallas, turning round, with a spear in her left hand and a sacrificial cup in her outstretched right; and an almost completely obliterated figure of Apollo, the existence of which, however, is sufficiently proved by the remains of his attribute, the bow. The restorer has placed, quite arbitrarily, a figure of Aphro-

dite on the fourth side. As we have no means of knowing what deity originally occupied this side, it is difficult to form any judgment as to the relation intended among these figures.

Visconti, Mus. Pio-Clem., v, 1, 2. *Pistolesi*, vi, 51. For the figure of Zeus, *Overbeck*, Kunstmythologie, ii, p. 251, No. 2, p. 255; Atlas, iii, 21. Comp. *Braun*, Ruinen und Museen, p. 504, No. 206.

380 (253 c). **Statuette restored as Demeter.**

Formerly in the Villa Mattei; acquired under Clement XIV. The left hand with the ears of corn and both elbows are restored. The head, though not in one piece with the body, belongs to it, as is proved by a replica in the Museo Torlonia.

Although this statuette, especially the head, has been freely worked over by the restorer, its admirable execution is still distinctly recognizable. Above all, the delicate skill with which the folds of the chiton appear through the mantle is perhaps unequalled elsewhere. The elegant but somewhat studied arrangement of the drapery is in harmony with Hellenistic taste. The head is full of charm and has a somewhat sensuous expression. The beautiful, but still individualized line of the profile, strongly suggests that it is a portrait. Theories like those which take the figure for a Muse — either Cleio with a scroll in her left hand, or Mnemosyne — are quite untenable. The recently proposed identification with Cora is equally unsatisfactory. It founds upon the circumstance that in a replica in the Museo Torlonia the fragment of a sheaf of corn in the left hand is antique. But the present writer is able to affirm, after a close examination of that statue, that the extant fragment of the attribute is by no means necessarily to be taken for a sheaf, but with equal probability may be described as the remains of some baton-shaped handle, as of a fan or parasol. In any case the above-mentioned facial expression contradicts the Cora theory, while the youthful character of the figure precludes the suggestion that it represents Demeter, the mother of Cora. The head belongs to a series of examples, all exhibiting the same mode of hair-dressing and

a similar cast of features. The finest of this series is a head, now in Munich, which, from its imposing forms, can scarcely be dated much later than the middle of the 4th cent. B.C. We find a variation of this type in the spirit of Hellenistic art in other examples and also in the two Roman marble figures. Assuming that all these variations represent some one person for whom the type was originally created, we should have to recognize in all the examples the representation of a wonderfully beautiful woman, who awakened the interest of successive generations, and whose portrait, like the ideals of the gods, was altered by later art to suit the taste of the later times. Phryne, for example, would be a woman of this kind. We know that Praxiteles carved a portrait of her. The celebrated hetæra is also said to have been his model for the Cnidian Aphrodite (comp. No. 316); and no one can deny that there is a certain resemblance between the head of that statue and that of the one before us. Tatian (*Adv. Gr.*, 53, p. 115, 54, p. 117) ascribes a portrait of Phryne and one of Glycera to Herodotos of Olynthos, an artist who must have flourished towards the end of the 4th cent. if he executed these portraits from life. At the same time, many of the statements made by Tatian about works of art are open to well-founded doubt. But this particular statement concerning the portraits of these two hetæræ seems beyond suspicion; for we know from two inscriptions of an artist named Herodoros, who worked in the second half of the 4th cent., and it is a natural conjecture that the name Herodoros should be substituted for Herodotos in the text of Tatian. It is self-evident that the representation of beauties so celebrated would have attractions for more than one artist; and the interest taken by the succeeding Hellenistic times in the famous hetæræ of the 4th cent. is proved by the fact that Aristophanes of Byzantium and several Peripatetics published writings upon them.

Visconti, Mus. Pio-Clem., I, 20 (comp. Opere varie, IV, pp. 44-46, p. 318, No. 84). *Pistolesi*, VI, 57. All farther references, see

Friederichs-Wolters, Bausteine, No. 1519. For the replica in the Museo Torlonia, see I monumenti del Museo Torlonia riprodotti con la fototipia, T. LXIX, No. 232. Comp. Arch. Zeitung, XXXVII (1879), p. 69, No. 219. *Overbeck*, Kunstmyth., III, p. 465, No. 16. In answer to the remarks upon the attribute in the left hand, published in the Berliner philologische Wochenschrift, VIII (1888), No. 46, p. 1449, the present writer desires to make the following statement. The left hand is antique, except the top-joints of the thumb and forefinger; the only part of the antique attribute remaining is that within the hand, and it has a baton-like shape. The modern restorer first added to this part a bunch of corn and poppies in stucco (although the smooth surface afforded no excuse for such an addition), and afterwards, when this was broken off in the course of a re-arrangement of the museum, replaced it by a scroll, without however altering the antique part of the attribute. For the head at Munich, see *Lützow*, Münchener Antiken, T. 19. *Brunn*, Beschreibung der Glyptothek, No. 89. Verhandlungen der 41. Philologenversammlung in München, pp. 248-250. Festschrift für Overbeck, pp. 96-101 (where the type is ascribed to Praxiteles and its identification with Cora defended). For the series of similar heads, see Bull. dell' Inst., 1883, pp. 69, 70. On the historical value of Tatian's statements concerning works of art, see Rheinisches Museum, XLII (1887), pp. 489 et seq. On Herodoros, see *Loewy*, Inschriften griech. Bildhauer, No. 103, No. 541, p. 304, No. 103a.

381 (257). **Group of Ganymede and the Eagle.**

Found at Falerone (Faleria), in the province of Ancona. The restorations include the nose, both arms, and both feet of Ganymede, the beak, nearly the whole right wing, the top of the left wing, and the right claw of the eagle, and the plinth with the exception of a small piece beneath the left claw of the eagle.

Ganymede is here again (comp. No. 109) represented just before being carried off by the eagle. With a presentiment of the mission that fate has allotted to him, he gazes up with yearning towards Olympos, his future dwelling-place, while the eagle beside him, with which he has already established friendly relations, awaits the sign from Zeus to bear the youth aloft. Ganymede's left arm was probably bent, with his left hand shading his eyes — a familiar attitude for people gazing into the distance, which we find also in the Ganymede of Leochares (comp. No. 400). The restorer has assumed that Ganymede and the eagle are already in Olympos, and

that Ganymede is handing a goblet to Zeus, whom we are to imagine as enthroned beside him; but this idea is negatived by the circumstance that in that case the cup-bearer would be unaccountably using his left hand instead of his right.

Visconti, Mus. Pio-Clem., II, 36. *Pistolesi*, VI, 57. *Clarac*, III, Pl. 409, No. 706. *Overbeck*, Kunstmythologie, II, p. 544, No. 37; Atlas, VII, 20. Comp. *Braun*, Ruinen und Museen, p. 509, No. 211. Ann. dell' Inst., 1856, p. 94.

382 (261). **Statue of Paris.**

The restorations include the nose, the right forearm with the parts of the chlamys round it, the legs, the stump, and the plinth.

This statue represents a handsome youth, leaning his right arm upon a tree-stump, and gazing dreamily before him. The Phrygian cap on his curly head and the apple in his left hand, which rests on his back, identify him as Paris. We have apparently to imagine that the youth is in presence of the three goddesses, upon whose beauty he has to decide, and that he is thinking of the bribe offered by Aphrodite. The statue must have had a celebrated original, for several replicas of the type are extant.

Braun, Ruinen und Museen, p. 510, No. 212. For replicas, see, *e.g.*, *Clarac*, III, Pl. 396E, No. 664K, Pl. 396E, No. 664L (comp. *Michaelis*, Ancient Marbles in Great Britain, p. 447, No. 39), V, Pl. 828, No. 2076, Pl. 833, No. 2077A (*Michaelis*, p. 508, No. 16), Pl. 833C, No. 2081B. Comp. *Furtwaengler*, Masterpieces, pp. 357, 358 (where this type is referred to Euphranor), Fig. 154.

383 (264). **Statue of a Son of Niobe.**

Nearly the whole of the nose, the lower part of the back-hair, and other less important fragments are restorations.

This statue represents the youngest son of Niobe, here treated, as in the series of statues at Florence, as a single figure, while in a work discovered at Soissons he forms a group with his protecting tutor. The boy is fleeing towards the left, turning his face upwards in the direction whence descend the fatal shafts. We must imagine the right arm to be raised in an attitude of terror. The effect-

ive way in which the naked left leg is made to stand out from the mantle should be observed.

Clarac, IV, Pl. 589, No. 1278. Comp. *Braun*, Ruinen und Museen, p. 511, No. 213, *Stark*, Niobe, pp. 236 et seq. *Overbeck*, Geschichte der griech. Plastik, II^4, p. 80.

384 (269). **Sarcophagus with relief of the Rape of the Leucippides.**

The rape of Hilæra and Phœbe, daughters of Leucippos, by Castor and Polydeuces is frequently represented on sarcophagi, apparently as a euphemistic symbolising of death. According to the later versions of the myth, this rape was followed by a combat between the Dioscuri and the Apharetidæ, Idas and Lynceus, the cousins and lovers of the Leucippides; and the attempt has been made to explain the group of warriors to the left by this version. The bearded warrior advancing hastily is, according to this explanation, Idas, bent on attacking the Dioscuri at once; the other, beardless warrior is Lynceus, trying to restrain his comrade and to persuade him to submit the matter to the arbitration of a regularly conducted duel. The reliefs on the sides are connected with the Dioscuri, who are in the act of leading home the Leucippides as their brides.

Visconti, Mus. Pio-Clem., IV, 44, Tav. b, II, 5, 6. *Millin*, Gal. myth., Pl. 119, No. 523. *Guigniaut*, Rel. de l'ant., Pl. 187, 737. *Pistolesi*, VI, 58. *Baumeister*, Denkmäler des klass. Alterthums, I, p. 425, Fig. 499. Comp. *Welcker's* Zeitschrift, p. 406 *Braun*, Ruinen und Museen, p. 512, No. 214. Ann. dell' Inst., 1860, p. 361. *Roscher*, Lexikon der griech. u. röm. Mythologie, II, p. 103.

385 (269c). **Statuette of a Persian Warrior.**

The restorations include the point of the cap, the nose, both arms, the right leg below the knee, the front half of the left foot, and the plinth. The cycle of statuettes to which this belongs was mentioned in the beginning of the pontificate of Leo X., by the French traveller Bellieure, as to be seen in the house of Alfonsina Orsini (now the Palazzo Madama) at Rome. Comp. the bibliography on the point in the Revue archéol., XIII (1889), pp. 16-20. Jahrbuch des Arch. Inst., V (1890), p. 36, VIII (1893), p. 119.

We learn from Pausanias (I, 25, 2) that King Attalos I. of Pergamum (241-197 B.C.) presented to the Athenians a cycle of statues, representing in four groups the combat of the Gods and Giants, that of the Athenians and the Amazons, the battle of Marathon, and the victory won by Attalos over the Gauls. The Athenians placed all those statues on the south wall of the Acropolis, above the Theatre of Dionysos. The figures, whose height is given as about two ells, seem to have been made of bronze, for we are informed that a storm hurled the Dionysos from the Gigantomachia down to the theatre, and that is only conceivable in the case of a hollow cast figure. Closely related to this cycle is a number of statuettes now to be found in various museums, and to this series belongs the present work. But as all these specimens are of marble, they cannot be identified with the figures on the Acropolis. They appear, however, to be copies of those figures, and copies executed by Pergamenian artists. The attempt to recognize in them reproductions of the Roman period is negatived by their execution, full of character though not very careful, and by the circumstance that they are made of marble quarried in Asia Minor or thereabouts, exactly such as the Pergamenian sculptors were in the habit of using (comp. No. 533). This Vatican statuette seems to be a figure from the group representing the battle of Marathon. The facial type and the Asiatic cap suggest a Persian warrior. He has sunk upon his knee before an Athenian and endeavours to parry with his right arm a blow aimed at him from above.

Mon. dell' Inst., IX, T. 21, 6; Ann., 1870, pp. 307-309. *Overbeck*, Geschichte der griech. Plastik, II[4], p. 241, survey-plan, Fig. 189, III, 4. *Baumeister*, Denkmäler des klassischen Alterthums, II, p. 1244, Fig. 1416. Revue archéol., XIII (1889), p. 14, Fig. 9. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 29, Fig. 13. To the literary references in *Friederichs-Wolters*, Bausteine, Nos. 1403-1411, concerning the cycle of statues, must now be added *Baumeister*, Denkmäler, II, pp. 1241 et seq.; Revue archéol., XII (1888), pp. 281 et seq., XIII (1889), pp. 11 et seq., and Bull. de Correspondance hellénique, XIII (1889), pp. 125-130.

386 (237). **Candelabrum with Groups of Leaves.**

The top of the shaft with the shallow vessel, numerous fragments on the lower part, and the lions' feet are restorations.

The decoration, which seems to be influenced by the baroque toreutic of Alexandria, is too florid and is deficient in point of harmony among the parts. The relief-ornamentation of the part rising from the large tuft of Acanthus consists of birds catching insects and worms, and makes a distinctly trifling impression in comparison with the volume and mass of the leaf-motives. The same is true of the tragic masks represented higher up, and of the birds and snakes, placed upon lotus-leaves, which seem as it were stuck on the acanthus-arrangement.

Pistolesi, VI, 51. Comp. *Braun*, Ruinen und Museen, p. 505, No. 207. A fragment of a vase from Alexandria shows climbing plants, with a grasshopper and a bird among the tendrils; *Schreiber*, Die Wiener Brunnenreliefs aus Palazzo Grimani, p. 71.

387 (240). **Ethiopian Slave-Boy.**

Acquired under Pius VI. The right hand with the sponge and some other less important parts are restored.

The strigil (see No. 31) and ointment-flask united by a ring, which this boy carries in his left hand, distinctly denote a slave bearing the articles required by his master for the bath or gymnastic exercises. The boy is by no means one of the finer specimens of his race, but on the contrary bears sharply impressed on him the ugly peculiarities of the negro type. It is doubtful whether the right hand held a sponge. The figure would gain in vivacity, if this hand were making some characteristic gesture corresponding to the attentive stare of the eyes.

Visconti, Mus. Pio-Clem., III, 35 (comp. Tav. b I, No. 2, p. 236). Comp. *Braun*, Ruinen und Museen, p. 506, No. 208. Jahrbuch der Kunstsammlungen des allerh. Kaiserhauses, III (Vienna, 1885), p. 6. Athenische Mittheilungen, X (1885), pp. 383 et seq.

388 (243a). **Fragment of a Relief: Boy Satyr drinking.**

Found on the slope of the Palatine next the Circus Maximus (comp. No. 783); formerly in the Villa Albani.

The restorations include the right arm, the left hand, the cup, the tail (root antique), the hips, the right foot, and the background except a small portion behind the left forearm.

This fragment is part of a large decorative relief representing a Nymph giving drink to a Boy Satyr. There is an antique replica of this composition in the Lateran Museum (No. 628), but it is far inferior to this Vatican fragment in execution. In the latter, the expression of enjoyment on the face of the child is inimitably reproduced.

Visconti, Mus. Pio-Clem., IV, 31. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 1034. *Schreiber*, Die hellenistischen Reliefbilder, T. XXVIII. Comp. *Winckelmann's* Geschichte der Kunst, VIII, 2, § 28. *Welcker's* Zeitschrift, p. 397. Arch. Zeitung, XXI (1863), pp. 44-46, 55.

389 (246). **Statuette of Pan.**

Found on May 11th, 1789, at Roma Vecchia on the Via Appia. The nose, the left arm, the lower part of the right leg, the left foot, the pillar (except the upper end), and the plinth are restorations.

Besides the Pan with horns, long beard, and goat's legs (comp. Nos. 403, 404), Hellenic art created another and younger type of the god, in which his animal nature is suggested only by small horns or by horns and goat's ears. This Vatican statuette belongs to the latter class. That it had a celebrated original is proved by the fact that several replicas, both of the figure and of the head (comp. Nos. 246, 606, 666, 916), are extant. This original apparently belonged to a later development of the Peloponnesian school, of about the first half of the 4th cent. B.C. The artist who carved it took the Doryphoros of Polycleitos (comp. No. 58) as his model, modifying, however, the severe style of the latter, while he imparted a languishing look to the face, and placed a syrinx in the right hand, and apparently a pedum instead of the spear in the left. The Vatican statuette was designed for the decoration of a fountain, and the syrinx is therefore replaced by a vase, from the mouth of which the water gushed.

Riccy, Dell' antico pago Lemonio, p. 129, No. 2. *Braun*, Ruinen und Museen, p. 507, No. 209. Comp. *Furtwaengler*, Ann. dell' Inst., 1877, p. 202; Mittheilungen des Arch. Instituts in Athen, III (1878), pp. 293, 294; Der Satyr aus Pergamon, p. 29; Masterpieces, p. 270, note 1. *Brunn*, Beschreibung der Glyptothek, No. 102. *Babelon*, Le cabinet des antiques à la bibliothèque nationale, Pl. XXII, pp. 67, 68.

390 (190). **Cast of a Candelabrum.**

The original, found near Naples in 1777, is one of the antiquities that have remained in the Louvre after having been taken to Paris by Napoleon I. The low pedestal is antique but does not belong to the shaft; it is supported on lions' claws ending at the top in fish-fins. All analogies render it probable that the shaft rested on a tall triangular or square base. The dish and the cushion covered with acanthus-leaves, which forms the transition between pedestal and shaft, are modern.

This is the largest antique candelabrum extant. It betrays the influence of the highly orientalized style of decoration which began to be developed in the time of Alexander the Great and attained its full growth under his successors. The girdle-like arrangement of the reliefs on the shaft recalls the adornment of Egyptian columns. Two of the motives adopted by the sculptor can be identified as having also appeared on the funeral-car of Alexander the Great, described by Diodoros (XVIII, 26, 27). The scales, surrounding the top of the shaft, correspond to the jewelled scales that covered the roof of the canopy over the body of that car; and while the shaft of the candelabrum rises from an arrangement of acanthus-leaves, so the central part of the columns on the car were surrounded with golden acanthus. The central section of the candelabrum-shaft is decorated with three dancing Bacchantes in relief.

Visconti, Mus. Pio-Clem., VII, 38. All farther details, see *Fröhner*, Notice de la sculpture antique du Louvre, Pl. 291, No. 297, and in *Friederichs-Wolters*, Bausteine, No. 2130.

391 (198). **Puteal, with a representation of Charon.**

Found in the Giustiniani Gardens, outside the Porta del Popolo.

The relief represents shades disembarking from Charon's boat. The ferryman of the Styx is directing the disembarkation of a woman, still lingering in the boat, and apparently holding in her right hand the obolos that is to pay her fare. Two other shades, the foremost apparently that of a man, the other that of a girl, are already descending the landing-steps. These are received on the bank by two female forms, of whom one may be confidently named as the Parca Clotho, from the distaff in her left hand. The identification of the other presents a difficulty, as the attribute in her left hand has become indistinguishable, but from the two-handled goblet in her outstretched right, it has been supposed that she is Lethe, presenting the draught of oblivion to the approaching shades.

Galleria Giustiniani, II, 126. *Cavaceppi*, Raccolta di antiche statue, III, 56. *Visconti*, Mus. Pio-Clem., IV, 35. *Millin*, Gal. myth., Pl. 86, 346*. *Hirt*, Götter und Heroen, T. 40, 344. *Guigniaut*, Rel. de l'ant., Pl. 146, 558. Comp. *Welcker's* Zeitschrift, p. 420. *Braun*, Ruinen und Museen, p. 498, No. 201. *Krüger*, Charon und Thanatos (Berlin, 1866), p. 12.

392 (200). **Archaistic Statue of Apollo.**

Pacetti has restored the head, both forearms, the quiver, the feet with the end of the drapery upon them, and the plinth. Of the animal only the two paws resting on the right leg of the god are antique.

The restorer has converted this statue into an Artemis accompanied by her dog, in spite of the facts that the body announced its masculine sex in the most unambiguous manner, and that enough of the antique details was left to identify it rather as Apollo Citharœdos. The cithara, suspended by the strap crossing the breast, touched the body on the left side at the point where the restorer has placed a quiver; a crescent-shaped fragment of the object originally occupying the spot is still extant. The god touched the strings with his left hand, and in his outstretched right probably held a cup. The animal placing its fore-paws caressingly on the right thigh of the god was not a dog, but a griffin, sacred to Apollo.

Guattani, Mon. ined. per l'anno 1786, Ottobre, T. III, p. 76. *Visconti*, Mus. Pio-Clem., III, 39. *Clarac*, III, Pl. 405, No. 693. *Müller-Wieseler*, Denkmäler der Alten Kunst, II, T. XVI, 181. Comp. *Zoega*, Bassirilievi antichi, I, p. 236, note 27, and in *Welcker's* Zeitschrift, p. 353. *Braun*, Ruinen und Museen, p. 498, No. 202. *Overbeck*, Kunstmythologie, IV, p. 178, No. 2.

393 (203). **Statuette of Thanatos.**

The point of the nose, the left arm, the right arm and torch are restorations. The flame of the torch, however, is antique; it joins the plastically represented fire burning on the altar.

This figure reproduces the same original as No. 185, but here Thanatos is wingless. The god of death is here holding his torch above an altar, the idea apparently being that Thanatos himself kindles the fire for the sacrifice offered in honour of the deceased (comp. No. 386).

Gerhard, Antike Bildwerke, T. 93, 2; Prodromus, p. 336. Comp. Bull. dell' Inst., 1877, p. 152. *Furtwaengler*, Masterpieces, pp. 314-316.

394 (204). **Sarcophagus with relief of the Children of Niobe.**

Found in the Vigna Casali, outside the Porta S. Sebastiano, and presented to Pius VI. by Cardinal Casali. The restorations include the left arm of Apollo with the bow, both the forearms of Artemis, with the arrow and bow, the face of the daughter of Niobe in the centre, and some other less important fragments.

The impressive series of statues representing the fate of the children of Niobe, created by a sculptor of the Second Attic School, came in the course of time to exercise an effect upon painting; for that art, when treating the same subject, frequently betook itself to the plastic motives, which, however, it both modified to suit its peculiar conditions and also farther developed. Motives from such paintings were in turn borrowed by the Roman sarcophagus-carvers. The reliefs of this Vatican sarcophagus exhibit a decidedly pictorial character. The misconception of which the sculptor was the victim, in placing the deities, whose arrows deal death to the Niobidæ, in immediate proximity to the latter, is naturally

explained on the hypothesis of a pictorial model. It was easy for the painter, by the arrangement of his space and by his colours, to represent the gods as in the distance; but it was impossible for the sarcophagus-carver, who desired to fill his slab with a series of figures on the same plane, without leaving too great an interval between them. One of the groups on this sarcophagus — the nurse and the wounded maiden — recurs also on a marble-slab found in Pompeii, on which is a monochrome painting of this same myth. The reliefs of this sarcophagus testify generally to the most varied use of motives elsewhere employed, though it must remain undecided how far these motives were actually present in the pictorial pattern used by the carver, and how far they were independently selected by him. The figures of Apollo and Artemis are reproductions of well-known types. The maiden immediately in front of Apollo, wounded in the back, exhibits a motive similar to that of the frequently occurring figure of a frenzied Bacchante. The group on the right end of the sarcophagus, representing a son of Niobe supporting a falling brother, has elsewhere been used to represent Pylades in the act of holding up Orestes as the latter collapses after an attack of frenzy (comp. No. 687).

Towards the left end of the principal side, immediately in front of Artemis, is Niobe holding a dying daughter. The characteristic types of the aged nurse attending to a wounded maiden and of the tutor trying to protect one of the boys introduce variety into the composition, by their contrast with the ideal beauty of the children of Niobe. From the presence of a youth grasping two spears on the principal side, and of a horse prancing beside the group on the right end, we have apparently to assume that the sons of Niobe were intent upon the chase, when they were overtaken by destruction; and they are similarly represented in one of the Pompeian mural paintings and upon a sarcophagus now in the Lateran Museum (No. 679). On the lid appear the dead bodies of the sons, to the right, and of the daughters, to

the left, a curtain hanging over the background indicating that the latter must be supposed to be within the house.

Visconti, Mus. Pio-Clem., IV, 17, 17a. *Hirt*, Götter und Heroen, T. XIV, 118, 119. *Pistolesi*, VI, 40, 41. Comp. *Welcker's* Zeitschrift, p. 375. *Braun*, Ruinen und Museen, p. 500, No. 204. *Stark*, Niobe, p. 179. *Friederichs-Wolters*, Bausteine, No. 1823. For the Pompeian marble slab, see Pompei e la regione sotterrata dal Vesuvio nell' anno 79, II, p. 165, No. 504. For the mural painting, see Berichte der sächs. Gesellschaft der Wissenschaften, 1883, T. III, pp. 163-168.

395 (208). **Statue of a Boy of the Julian Gens.**

Found in the apse of the basilica at Otricoli. The restorations include part of the back of the head, the right forearm, the left forearm with the drapery covering it, and parts on the plinth.

This statue represents a boy of about 15 years, clad in tunica and toga, with a head recalling the family type of the Julian gens. On a strap hanging over his breast is the *bulla*, a round metal ornament containing amulets, worn by Roman boys of free birth, and laid aside along with the *toga praetexta*, when the age of puberty was reached and the *toga virilis* assumed. The toga of this statue is therefore the prætexta, the purple borders of which were perhaps originally indicated by colour. Since the facial type suggests a member of the Julian family, and since two statues of Augustus (Nos. 193, 319) and one said to be of Livia (No. 243) were found in the same building, it has been supposed that this figure is a portrait of Augustus's nephew Marcellus. It has, however, recently been maintained with great force that a statue found in the so-called Pantheon at Pompeii is a portrait of Marcellus; and its head shows not the slightest resemblance to that of the Vatican figure.

Visconti, Mus. Pio-Clem., III, 24 (comp. Tav. a, II, 4, p. 229); Iconographie romaine, II, Pl. 19, Nos. 6, 7, Pl. 19a, No. 2, p. 41. *Pistolesi*, VI, 39. *Clarac*, V, Pl. 902, No. 2311. *Bernoulli*, Römische Ikonographie, II, 1, pp. 122-124, Fig. 17. Comp. *Braun*, Ruinen und Museen, p. 499, No. 203. On the bulla, see Handbuch der römischen Alterthümer, VII, pp. 84, 124. On the Pompeian statue, see *Mau*, Statua di Marcello, nipote di Augusto (Napoli, 1890), pp. 1 et seq.

396 (149a). **Statue of Thanatos,** mediocre.

Found in 1774 near Tivoli, in the precincts of the same villa as Nos. 267-274. The head, right hand and torch, left hand, and fragments on the altar and plinth are restorations.

The extant portion of the neck proves that the head was bent towards the left shoulder. But it may be questioned whether the restorer is justified in characterizing the god of death as asleep, and whether it is not more probable that the figure was gazing before him with a sad expression (comp. Nos. 185, 393, 569). The position of the head and the manner in which the left forearm leans upon the tree-stump clearly betoken weariness. The inverted torch in the right hand is probably correct (comp. Nos. 185, 393, 569). This statue also seems to have been designed for a tomb, and the altar on the plinth to refer to the cult of the dead.

Visconti, Mus. Pio-Clem., I, 28. *Clarac*, IV, Pl. 762, No. 1860. Comp. *Gerhard*, Prodromus, p. 257, note 50. Bull. dell' Inst., 1877, p. 154, pp. 156, 157.

397 (148). **Satyr with a Boy on his shoulders.**

Found in the 23rd year of Pius IX (1869-70) beside the Sancta Sanctorum near the Lateran. The restorations include the eyes (vitreous paste inserted), the point of the nose, the arms, the hips, the legs and adjacent portion of the stomach of the Satyr, and the head, the right arm and shoulder, the back of the left upper arm, the left forearm, the left knee and the lower part of the left leg, the right knee and half of the thigh, and the right foot of the boy. The stump and plinth are also modern. Only the head of the panther is clearly recognizable as antique. As this fragment is not in any way connected with the antique portions of the other figures, and as it is moreover of a different kind of marble, it cannot have anything to do with the original group.

This group represents a young Satyr careering gaily along, with a boy astride on his shoulders. The defective preservation of the latter renders it impossible to say whether we have here the youthful Dionysos or a Child Satyr. The absence of a tail is not conclusive on this point, for Satyrs were often represented without that ani-

mal adjunct. From the secure manner in which the boy is sitting, it is probable that the Satyr held him fast with both hands, grasping his right leg with the right hand, and his left arm with the left. The raised right hand of the child probably held some attribute, perhaps a thyrsos, which he may have used as a riding-switch to impel the Satyr.

Berichte der sächs. Gesellschaft der Wissenschaften, 1878, T. IV, pp. 115-119.

398 (104). **Group of Ganymede wrestling with the Eagle.**

Ancient art, faithful to tradition, invariably represented the favourite of Zeus as a boy or youth, so that the present group, in which Ganymede appears as a child of four or five years, seems to be of modern origin. The style is quite in harmony with this suggestion, for it strikingly recalls that of François du Quesnoy, surnamed 'Il Fattore dei Putti', a sculptor who flourished mainly in the first half of the 17th century.

Clarac, III, Pl. 407, No. 696. *Müller-Wieseler*, Denkmäler der alten Kunst, II, T. 4, 52. Comp. Ann. dell' Inst., 1867, p. 351. *Overbeck*, Kunstmythologie, II, p. 599, note 217.

399 (113). **Sarcophagus with reliefs of Protesilaos and Laodameia.**

Found on the Via Appia Nuova in the brick funeral monument lying close behind the second milestone.

These reliefs deal with the myth essentially according to a tragedy by Euripides, the hero of which was Protesilaos. But, as frequently happens, the sarcophagus-carver has interrupted the chronological order of the scenes on the principal side, in order to insert in the centre a group in which the mythical husband and wife are assimilated to the Roman consorts for whom the sarcophagus was to be used. The heads of these two figures are merely sketched, for the sarcophagus was made for stock, and it was left for the purchaser to order the chiselling of the desired portraits. The relief on the left

end shows the parting of Protesilaos from Laodameia his wife, and at the left end of the main side follows the death of Protesilaos. The hero has fallen immediately on leaving his ship and touching Trojan soil. Above the corpse appears the veiled shade and in front of it is Hermes, preparing to lead it to the Underworld. When Laodameia heard of the death of her husband, she sought consolation in caressing an image of Protesilaos and worshipped him according to the rites usual in the cult of the Chthonian Dionysos, but at the same time she implored the gods to recall her husband to life, were it but for a brief period, and to grant her one more interview with him. The group to the left of the central scene represents the fulfilment of this wish; Protesilaos, restored to life, is being conducted to his wife by Hermes. The scene to the right of the central group appears to be the short interview between husband and wife. The mourning female figure on the couch is supposed to be Laodameia, the youth seated beside her being Protesilaos. The theatrical mask in the ædicula behind Laodameia, the thyrsi projecting beside it, and the flutes and goblets lying in front of the couch are taken for references to the Bacchic cult, with which Laodameia honoured her dead spouse; and the veiled youthful figure in the background passes for the image in the caressing and worshipping of which the young widow sought consolation. At the right extremity of the principal side we see Hermes once more handing over Protesilaos, his short visit to the upper world ended, to Charon, the ferryman of the dead. Adjoining this, on the right end of the sarcophagus, are three figures, symbolical of Hades: *viz.* Sisyphos toiling at his stone, Ixion bound to the wheel, and Tantalos vainly endeavouring to convey the cooling water to his lips.

Drawing in the Codex Pighianus (Ber. der sächs. Gesell. der Wissensch., 1868, p. 224, No. 210). *S. Bartoli*, Gli antichi sepolchri, T. 55, 56. *Bartoli-Bellori*, Admiranda, T. 75-77. *Visconti*, Mus. Pio-Clem., v, 18, 19. *Pistolesi*, vi, 22. *Inghirami*, Galleria omerica, i, 48. Wiener Vorlegeblätter, Serie B, xi, 3. Farther references in *Overbeck*, Gallerie heroischer Bildwerke, p. 329, No. 2.

Comp. *Welcker's* Zeitschrift, p. 428; Alte Denkmäler, III, pp. 557, 558. *Braun*, Ruinen und Museen, p. 487, No. 187. Ann. dell' Inst., 1860, p. 366, 1862, p. 165. Hermes, xx (1885), pp. 127 et seq.

400 (118). **Rape of Ganymede,** after Leochares.

Formerly in the possession of Pacetti, the sculptor. The restorations include the head and wings of the eagle, and the nose, the chin and lower lip, the neck, the right forearm with the pedum, nearly the whole left arm, and both legs from the knee downwards (except the left foot beside the stump) of Ganymede. Only the paws and hindquarters of the dog remained. Except in the direction given to the left arm, the restorer seems to be essentially correct in his work.

Leochares, an artist belonging to the younger generation of the Second Attic School, executed a bronze group of Ganymede carried off by the eagle, the subject being apparently suggested by pictorial representations of the same scene. Pliny (Nat. Hist , 34, 79) remarks of this composition that one could see that the eagle was conscious of what prey it had seized and for whom it was carrying it off, and that it took care not to injure the tender body of the youth whose garments it grasped in its talons. The Vatican group answers to this description. The eagle has carefully seized the youth; its talons do not touch the bare flesh but the garments drawn over it, and the claws are turned sideways, so that their points cannot injure the flesh. Leochares has most skilfully solved the problem of how to represent the upward flight of the eagle. The group is supported by a tree, which also serves to indicate the situation immediately preceding the moment actually represented. For we may conclude from its presence that Ganymede, before he was seized by the eagle, was sitting under the tree, playing upon the syrinx, which has now fallen from his grasp and is lying on the turf. When the group is looked at from the front, the point of view for which it was exclusively designed, the eye cannot see that the body of the eagle is attached to the tree. The upward motion is farther indicated by the fact that the heads of all the figures are directed upwards,

including the head of the dog, the restoration of which is certainly correct in the main. Ganymede assists the flight of the eagle by pushing against the tree-trunk with his left foot — a motive that is also of technical importance as it supplies another connecting-point between the group and its support. An expression of proud satisfaction sits upon the countenance of the youth, which distinctly exhibits a type of the Second Attic School. The left arm, according to the restorer's idea, is raised in triumph. But it is an open question whether we should not rather imagine the forearm bent towards the head, and the hand shading the eyes, a favourite gesture in Greek art for figures represented as looking into the sunny distance.

Visconti, Mus. Pio-Clem., III, 49. *Müller-Wieseler*, Denkmäler der alten Kunst, I, 36, 148. *Overbeck*, Geschichte der griech. Plastik, II^4, pp. 94-97, Fig. 166, p. 110, note 6; Kunstmythologie, II, p. 521, No. 8; Atlas, VIII, 4. *Baumeister*, Denkmäler des klass. Alterthums, II, p. 815, Fig. 891. *Brunn und Bruckmann*, Denkmäler griech. und röm. Sculptur, No. 158. Comp. Ann. dell' Inst., 1867, pp. 339-343. Farther references in *Friederichs-Wolters*, Bausteine, No. 1246. Comp., farther, *Furtwaengler*, Sammlung Sabouroff, II, at T. CXLVII; Masterpieces, pp. 408, 410.

401 (52). **Satyr resting on his Wine-skin,** in basalt.

The restorations include the head, the neck, the right arm and shoulder, and all parts of the nebris projecting below the body, except the part immediately beside the left side of the stomach.

The sculptor has apparently directed his efforts to produce the effect of a bronze statue by executing this figure in greenish-brown basalt. The work is not bad, especially when the refractory nature of the material is taken into account.

Clarac, IV, Pl. 715, No. 1706. Comp. *Braun*, Ruinen und Museen, p. 478, No. 178.

Square of the Capitol

(Piazza del Campidoglio).

The centre of the square is occupied by an **Equestrian Statue of Marcus Aurelius**[1], in bronze, which formerly stood in the Piazza of the Lateran[2], and was removed to its present site by Paul III. in 1538, on the advice of Michael Angelo[3]. The emperor bestrides a heavily-built horse, apparently of some northern breed, and stretches out his right arm, as if commanding peace. The base on which the statue stands is said to have been designed by Michael Angelo. The guidebook to Rome written about the middle of the twelfth century, and known under the name of the 'Mirabilia', informs us that on the original base, below the uplifted right hoof of the horse, was the small figure of a king, with his hands bound behind his back. If this statement be true — and there is no reason to doubt it — Marcus Aurelius was represented as riding over some conquered Parthian or other barbarian — a motive which finds many analogies in the art of the imperial period. Indeed the statue itself seems to offer us some corroboration of the assertion, in

[1] *De Cavalleriis*, Antiquarum statuarum urbis Romæ icones (Romæ, 1585), I, II, T. 68; Antiquarum statuarum urbis Romæ icones (Romæ, 1631), II, 6; *Piranesi*, Statue antiche, 22; *Righetti*, Descrizione del Campidoglio, II, 384. *Bernoulli*, Römische Ikonographie, II, 2, p. 165, No. 1, p. 182. *Brunn und Bruckmann*, Denkmäler, No. 369.

[2] See the references collected in the Bull. della comm. arch. comunale, 1892, p. 42, note 1.

[3] Röm. Mittheilungen, VI (1891), pp. 27, 28; *Lützow*, Zeitschrift für bildende Kunst, new series, II (1891), pp. 185, 186.

the shape of a piece added to the raised right foot of the horse, which may very probably mark the point of junction between the principal figure and the subordinate one that stood on the original base. The statue frequently underwent restoration during the Middle Ages; and to these restorations is doubtless due the fact that the figure of the rider leans too much to the right[1].

The **Balustrade,** closing the Piazza del Campidoglio, or Square of the Capitol, on the side next the Piazza Aracœli, was erected under Pius IV. and finished in 1565[2]. The various pieces of sculpture now placed on it were added at later dates.

The two **Colossal Statues of the Dioscuri**[3] were discovered under Pius IV., apparently during the construction of the synagogue in the Ghetto[4]; and for a time lay, unrestored, behind the Balustrade. Some years later they were restored by the sculptor Valsoldo, and in 1583 they were erected on the Balustrade, at the head of La Cordonnata, or grand staircase ascending from the Piazza Aracœli to the Capitol Square[5]. The figures are recognizable as the Dioscuri mainly by the pileus on their heads and by the horses which stand beside them. The horses are represented on a small scale in conformity with the principle of ancient art which emphasized the principal figures even at the cost of truth to nature. Each of the youths held his horse with one hand by the bridle, which was presumably added in bronze, while with his other

[1] Eranos Vindobonensis (Vienna, 1893), pp. 56-59.

[2] Römische Mittheilungen, VI (1891), p. 33.

[3] *Clarac*, V, Pl. 812, Nos. 2044, 2045. Other references, in the Röm. Mittheilungen, VI, p. 44, note 134.

[4] Röm. Mittheilungen, VI, p. 33. According to the inscription on the back of the base of the figure to the right (as we look from the Piazza Aracœli), both statues were found among the ruins of the Theatre of Pompey. The above statement, however, given on the authority of Flaminio Vacca (Berichte der philolog.-histor. Klasse der sächs. Gesellschaft der Wissenschaften, 1881, p. 70, No. 52), seems more worthy of credence, as Vacca writes as an eye-witness of the discovery.

[5] Röm. Mittheilungen, VI, pp. 33, 44.

he grasped a wooden or bronze spear. The execution is purely decorative in style and quite insignificant. In antiquity the two statues were probably placed as the ideal watchers of some monumental entrance.

In 1584 the first *Milliarium*, or milestone, of a Roman military road was placed on the Balustrade. As it was not found in its original position, we are unable to say whether it came from the Via Appia, as generally assumed, or from some other road. There are two inscriptions on the stone, one referring to a restoration of the road under Vespasian (70 A.D.), the other to one in the time of Nerva. The stone was placed in its present position, at the end of the Balustrade next the Palazzo Caffarelli, in 1692 [1]; and at the same time a modern milestone was placed at the opposite end of the Balustrade. The latter was replaced in 1848 by the seventh *Milliarium* of the Via Appia, which was discovered *in situ*, in the Tenuta Torricola near Casalrotondo, and presented in 1848 to the city of Rome by the Marchese Giustiniani. The inscriptions on this stone also refer to restorations under Vespasian and Nerva [2].

In 1591, under Sixtus V., followed the two marble trophies, misnamed the **Trophies of Marius.** Until that date these had occupied the niches of the water-tower, the ruins of which are still visible in the Piazza Vittorio Emanuele [3]. As this structure is represented on the coins of Severus Alexander [4], struck in 226 A.D., it may be

[1] Corpus inscr. lat., x, 1, Nos. 6812, 6813 (comp. x, 2, p. 991). Röm. Mittheilungen, vi, pp. 44, 45.

[2] Corp. inscr. lat., x, 1, Nos. 6817, 6818. Röm. Mittheilungen, vi, p. 55, note 184.

[3] *Du Perac*, I vestigi dell' antichità di Roma (Roma, 1575), Pl. 27 (representing the ruins of the Nymphæum with the Trophies still in the niches). *Righetti*, Descrizione del Campidoglio, ii, 387. Other references in Röm. Mittheilungen, vi, p. 44. Comp. Revue numismatique, viii (1842), pp. 332-339; *Lanciani*, I comentarii di Frontino, pp. 171, 172.

[4] *Cohen*, Médailles impériales, iv², p. 449, No. 479 (also in the Revue numismatique, viii, Pl. xvi, 1), p. 431, Nos. 297-303 (No. 303 = Rev. num., viii, Pl. xvi, 2).

safely identified with the Nymphæum Alexandri, which the Regionary Catalogues place in that neighbourhood. This conclusion is confirmed by the recent discovery, near the ruins in the Piazza Vittorio Emanuele, of leaden pipes with the names of Severus Alexander and his mother Mammæa[1]. The trophies in the niches of this water-tower cannot, however, have been executed in the time of Severus Alexander. The well-weighed arrangement of the various weapons and pieces of armour produces an effect at once perspicuous and imposing. The execution is careful, without being too minute. A glance at the Arch of Septimius Severus is enough to show that the plastic art of the third century was incapable of producing so successful a piece of decorative ensemble. The trophies are much more likely to have been executed in the reign of Domitian. A trustworthy witness[2] informs us that he had read an inscription on the lower side of the plinth of one of the trophies, stating that this block of marble had been 'consigned' in the time of Domitian by a freedman, of whose name only the first syllable — Cre — was preserved. The decoration of the two trophies also finds its closest analogy in that of the Arch of Titus. We know, moreover, that Domitian erected a large number of monuments in celebration of his feats of war[3]; and altogether it seems likely that the two trophies before us were prepared for one of these monuments and afterwards applied to the decoration of the Nymphæum built by Severus Alexander.

In front of the trophy to the right (as seen from the Piazza Aracœli) stands the figure of a woman with her arms bound behind her back, obviously the personification of a conquered people. To the right and left of her stand two winged youths, each of whom apparently holds one end of a piece of drapery passing behind the

[1] Communicated by *Sig. Lanciani.*

[2] *Celso Cittadini*, in *Martinelli*, Roma ex ethnica sacra (Romæ, 1653), p. 430. Comp. Ann. dell' Inst., 1870, p. 111.

[3] *Suetonius*, Domitianus, 13.

neck of the female figure as a sort of canopy. The writer is entirely at a loss to explain this group or even to find an analogy for it. Possibly the artist may mean to indicate that the youths have just removed a covering, which had hitherto concealed the figure from the gaze of the public? At the foot of the female figure are two children, also, as is evident, belonging to the conquered nation. One of them stretches its left arm towards the woman, while the other was represented as kneeling. On the trophy to the left remain traces of two winged youths, who seem to have been busied with the arrangement of the arms.

As Domitian bears the title of Germanicus in the inscription mentioned above on the block from which one of the trophies was carved; as the head of the personification recalls types which have been identified with the greatest probability as German women (comp. No. 68); and as the fur mantle forming the centre of the trophy to the left seems to point to a people of Central Europe, we cannot be far wrong in connecting the two trophies with the campaigns carried on by Domitian against the Chatti.

The plastic decoration of the Balustrade was finished, to all intents and purposes, under Innocent X., who placed on it two statues which had been found in the Thermæ of Constantine, on the Quirinal, and had latterly stood on the staircase ascending from the Square of the Capitol to S. Maria in Aracœli. The two statues are from the same hand and were obviously executed as companions to each other. The statue adjoining the seventh milestone of the Via Appia, bearing the inscription CONSTANTINUS · AUG. on its plinth, represents Constantine the Great; while the other, with the inscription CONSTANTINUS · CAES., is his son of the same name, who was dignified with the title of Cæsar during his father's lifetime. The attribute in the left hand of Constantine the Great, of which only the lower end, adjoining the stump and ending in a knob, has been preserved, was ob-

viously a sceptre. The place where the missing upper portion touched the body may still be seen on the armour-flaps of the left shoulder. This sceptre was, perhaps, surmounted by an eagle, a device frequently seen on the sceptres of the emperors and their representatives from the time of Constantine onwards[1].

In front of the Palazzo del Senatore are two **Colossal Figures of River Gods,** executed, as pendants to each other, in a decorative but effective style indicating the early years of the Empire[2]. Each holds a cornucopia, the contents of which are rich and tastefully varied. During the Middle Ages the two statues stood on the Quirinal. In 1548 they are mentioned as standing in front of the Palazzo dei Conservatori, and two years later we hear of them in their present position[3]. The river-god to the left leans with his left arm on a Sphinx and doubtless represents the Nile. The left eyebrow, the nose, the lips, the front of the right forearm, the oar, and the front of the right foot have evidently been restored. The companion-figure is obviously the Tiber. The restorations here include the nose, almost all the fingers of the right hand, the toes of the left foot, the figures of the twins, and the muzzle of the animal. The older writers took the animal on which this figure leans for a tiger and supposed the river represented to be the Tigris. This theory has lately been resuscitated, and it has been surmised that the animal was changed into a wolf between 1565 and 1568 and the figure thus converted into a statue of the Tiber[4]. The juxtaposition of the Nile and the

[1] *Clarac*, v, Pl. 980, Nos. 2526, 2527. Other references in Röm. Mitth., vi, p. 31, note 87. For the statue of Constantine the Great, see also *Mongez*, Iconographie romaine, Pl. 62, notes 1-3, vol. iv, p. 113; and *Müller-Wieseler*, Denkmäler der alten Kunst, i, 72, 414, p. 100. Corpus inscr. lat., vi, 1, Nos. 1149, 1150. Röm. Mitth., vi, pp. 31, 49, 52.

[2] *Clarac*, iv, Pl. 748, No. 1810, Pl. 749, No. 1819. Other references in Röm. Mitth., vi (1891), p. 25, note 71.

[3] Röm. Mittheilungen, vi (1891), pp. 25, 26, 29, 30.

[4] Röm. Mittheilungen, vi (1891), pp. 26, 33, 34.

Tigris on Roman soil would, however, be almost inexplicable, while that of the Nile and the Tiber has many analogies (comp. No. 47). Besides, the shape of the head and the mane distinctly mark out the animal as a wolf. The modern restorer has endeavoured to make it look as like that of the Capitoline Wolf (No. 618) as possible, by retouching the front of the skull and by giving the portion of the muzzle added by him the same shape as that of the bronze figure.

The niche between the two river-deities is occupied by a **Statue of Pallas,** in red porphyry (comp. No. 233)[1], placed here in 1593. In spite of the ægis covering the breast, which distinctly marked it out as Pallas, this statue was formerly taken for a Dea Roma. The weapons and armour were added by a modern hand in order that the figure might the better fill the niche; and this addition is the cause of its popular appellation of 'Roma trionfante.'[2]

[1] *Clarac*, IV, Pl. 768, No. 1904. Farther references in Röm. Mitth., VI, p. 48, No. 157, where the different accounts of its discovery are chronicled.

[2] Röm. Mittheilungen, VI, p. 48.

The Capitoline Museum.

The latest catalogue is the 'Nuova Descrizione del Museo Capitolino, compilata per cura della Commissione Archeologica Comunale', 2nd edit., Roma, 1888.

Court.

402 (1). **Colossal Statue of a River God.**

The restorations include the nose, the lower lip, fragments on the hair and moustache, the right arm below the biceps, with the shell, the lower half of the left forearm, with the drapery upon it and the end of the robe held by the left hand, the right foot, and the plinth.

This statue formerly stood opposite the church of S. Pietro in Carcere, in the Salita di Marforio, whence it was popularly known as the Marforio. It was removed to the Capitol under Sixtus V., and was finally used to adorn the fountain erected in 1734 by Clement XII. in the court of the Capitoline Museum, after drawings by Giacomo della Porta. It has a place of its own in the history of Rome, for it was the custom to affix to the Marforio the answers to the satires of Pasquino (comp. No. 240). The statue represents a recumbent river-god, whose massive form makes an imposing effect, though the part of the body below the waist is too short in proportion to the part above. The execution, in a decorative but vigorous style, points to the first century of the imperial epoch.

The statue before its restoration is shown in Antiquarum statuarum urbis Romæ icones (Romæ, 1628), II, 79, and in *Boissard*, Topographia Romæ, I, T. L, 3. In its restored condition: *De Cavalleriis*, Antiquæ statuæ urbis Romæ, T. 94. *De Rossi*, Raccolta di statue, T. 26. *Bottari*, Mus. Cap., III, 1. *Montagnani*, Il Mu-

seo Capitolino illustrato, I, 7. *Righetti*, Descrizione del Campidoglio, I, 41. For the history of the Marforio: *Cancellieri*, Notizia delle due famose statue di un fiume e di Patroclo dette volgarmente di Marforio e di Pasquino (Rome, 1789), pp. 3-16. Comp. Röm. Mittheilungen, VI (1891), p. 50.

To the right and left of the Marforio, —

403, 404 (3, 18). **Two Statues of Pan.**

Found in the Piazza dei Satiri, the site assigned by topographers to the orchestra of the Theatre of Pompey; and formerly in the Palazzo della Valle (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 216; comp. Jahrbuch des Arch. Inst., VI, 1891, p. 158, No. 5, pp. 222, 225, 237, No. 175). The restorations on the figure to the left include the nose, both arms (except the right hand), and portions of the plinth; on the other figure, the nose, both arms, the lower parts of the legs, the foot of the support, and the plinth.

Pan is here represented with long beard and goat's legs, with a panther-skin over his shoulder, and holding a basket of grapes on his head with his hand. A support at the back of each of these figures proves that they were used as Telamones or Atlantes. A similar figure has been found at the Piræus, so that we may conclude that these Roman examples are copies of Attic originals. Their execution, though decorative and somewhat dry, is not ineffective.

Drawing in the Codex Pighianus (Ber. der sächs. Gesell. der Wissensch., 1868, p. 173, No. 6, where other early literary references are given). *De Cavalleriis*, Antiquæ statuæ urbis Romæ, T. 87. *Bottari*, Mus. Cap., vol. I, animadversiones, T. 1, p. 5, vol. III, T. 35. *Montagnani*, I, 55, 56. *Righetti*, I, 107. *Clarac*, IV, Pl. 725, 1738. For the Attic example: *Clarac*, IV, Pl. 726F, No. 1736K. *Müller-Schoell*, Archäol. Mittheilungen aus Griechenland, I, T. V, 9, p. 94, No. 78. *Conze*, Heroen und Göttergestalten, T. LXXXIV, 1. Other references are collected in *Le Bas-Reinach*, Voyage archéologique en Grèce et en Asie mineure, Mon. Fig. 30, 31, No. 1, p. 61.

Corridor.

Here, and in all other rooms in the Museum, we begin to the right of the entrance, and proceed round the walls.

405 (19). **Colossal Statue of Ares.**

This statue was found in the 16th cent., not as is usually supposed upon the Aventine, but in all probability in Nerva's Forum (*Lanciani*, L'aula e gli uffici del senato romano, Roma, 1883, p. 23; also in the Mem. della reale Accademia dei Lincei, anno CCLXXX, 1882-83). It formerly stood in the Palazzo Massimi (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 168). The only antique parts are the torso (except a few fragments) and the head. The point of the nose, the crest of the helmet with portions of the animals supporting it, and the edge of the visor are also modern.

The identification with Ares may be taken as certain. This god is represented in an entirely analogous manner in a fragment of a relief found at Carthage, while the heads of the god of war on coins of the Lucanii and Bruttii show the same type. As is sometimes the case with Heracles (comp. No. 242), Ares here shows a decided family likeness to his father Zeus; though the form of his head is less imposing and intellectual, and even, indeed, suggests a somewhat limited degree of intelligence. The effect of this well-executed statue is spoiled by bad restoration. The extremities are both too short and too thick, and the figure in consequence produces a heavy, not to say clumsy effect.

De Cavalleriis, Antiquæ statuæ urbis Romæ, T. 96. *Bottari*, Mus. Cap., III, 48. *Montagnani*, II, 77. *Righetti*, I, 51. *Clarac*, III, Pl. 292, No. 2499, v, Pl. 839, No. 2111. Comp. Bonner Studien (Berlin, 1890), p. 5, p. 9. On the fragment found at Carthage: *Doublet*, Musée d'Alger, Pl. XI, Fig. 5.

406, 407 (38, 39). **Group of Heracles slaying the Hydra.**

Formerly in the Palazzo Verospi; and acquired under Clement XII. The restorations include the left arm, the right arm below the biceps, the torch, the left leg, the lower part of the right leg, the Hydra, and the plinth.

The absent parts were supplied by the sculptor Alessandro Algardi (1602-1654), who also retouched the antique portions in order to bring them into harmony with his restorations. After his restoration was completed, another portion of the antique statue was discovered, consisting of the left leg of Heracles and the Hydra (now No. 39 in the catalogue). One of the Hydra heads is that of an old woman, distorted with pain, the mouth open to utter a scream. The snake in which the monster ends coils partly round a stump and partly round the leg of Heracles.

De Rossi, Raccolta, T. 136, 137. *Beger*, Hercules ethnicorum, T. 7. *Bottari*, Mus. Cap., III, 27. *Montagnani*, I, 42. *Righetti*, I, 28. *Millin*, Gal. myth., Pl. 109, No. 435. *Guigniaut*, Rel. de l'ant., Pl. 175, 658b. *Clarac*, V, Pl. 796, 2006. Verhandlungen der 40. Philologen-Versammlung in Görlitz, pp. 315-318 (where all earlier literary references are given). Comp. Nachrichten der Gesell. der Wissenschaften zu Göttingen, 1888, pp. 423, 424.

408 (37). **Lower Part of a Colossal Draped Female Statue,** of porphyry.

Formerly at the bottom of the staircase leading from the Via delle Tre Pile to the Campidoglio, and removed to the Museum in 1818.

This fragment is among the best, and perhaps also earliest, porphyry-sculptures now extant. Comp. No. 233.

Beschreibung Roms, III, 1, p. 145, No. 33. Römische Mittheilungen, VI (1891), p. 56.

409 (35). **Group of Polyphemos with a Companion of Odysseus.**

The statement that this group was found on the Cælius is insufficiently attested. It formerly stood in the Palazzo Venezia, afterwards in the so-called Amphitheatre of the Vatican, and still later in the Palazzo dei Conservatori (Röm. Mittheilungen, VI, 1891, p. 39, No. 36, p. 55; Jahrbuch des Arch. Instituts, VII, 1892, p. 87, No. 19d). The right forearm, with the syrinx, and the left hand of the chief figure are restored. The head, which had been broken off, is antique, though it has been retouched, particularly at the top, and belongs to the statue. The head placed by the restorer on the body of the companion of Odysseus

is antique, but originally belonged to a vine-wreathed figure of the boy Dionysos (comp. No. 4).

Polyphemos, seated on a rock, holds with his left hand the arm of a companion of Odysseus lying on the ground before him, while he places his right foot on the right leg of his captive. The flaccid attitude of the latter clearly announces that he is paralysed with terror and unable to offer any farther resistance. Polyphemos does not look downwards to his captive but straight in front of him, so that we must imagine another figure to complete the group, *viz.* Odysseus cautiously approaching and offering a goblet of wine to the monster (comp. No. 124). The right hand of the Cyclops held no attribute but was extended to receive the goblet. The execution of the group is poor. Traces of a dark-brown pigment linger on the beard of Polyphemos, of brownish-red on his nude parts, and of greyish-violet on the skins hanging over his knees.

Montagnani, I, 59. *Righetti*, I, 98. *Overbeck*, Gallerie heroischer Bildwerke, T. XXXI, 19, p. 765, No. 17, where other references are given. Comp. Ann. dell' Inst., 1863, pp. 430, 431. *Robert*, Die antiken Sarkophag-Reliefs, II, p. 160.

410 (23). **Statue of the Elder Faustina** (d. 141 A.D.).

Found in the baths, discovered in 1862, of the Villa Negroni-Massimi (Ann. dell' Inst., 1863, p. 258). The nose, numerous fragments of the fingers, a fragment of the cup, and the top and bottom of the cornucopia are restored.

The consort of Antoninus Pius here holds a cornucopia in her left hand, and a cup in her slightly extended right. Concordia is represented with these attributes upon coins of the elder Faustina, and it is therefore supposed that the empress here appears as Concordia, though cornucopia and vase also occur as the attributes of Pax, Felicitas, Fortuna, and other deities. Traces of gilding on the hair and of red pigment on the border of the mantle still remain.

Mon. dell' Inst., VI, VII, T. 84, 3; Ann., 1863, pp. 450-452. *Bernoulli*, Römische Ikonographie, II, 2, p. 153, No. 1.

411 (21). **Lower Part of the Statue of a Barbarian,** well executed in Phrygian marble (paonazzetto).

The statue was originally placed on the triumphal arch of Constantine, and was transferred to the Museum in the course of a restoration of the arch undertaken by Clement XII. about 1731.

Beschreibung Roms, III, 1, p. 141, No. 11. Röm. Mittheilungen, VI (1891), p. 58.

412 (19). **Peperino Base, dedicated by Marcus Minucius, the Dictator.**

Found in 1862 beside S. Lorenzo fuori le Mura.

According to the inscription on the front, this base bore some object dedicated to Hercules by the Dictator Marcus Minucius, son of Gaius. This Minucius was in 217 B.C. appointed Magister Equitum under the dictator Quintus Fabius Maximus, and shortly afterwards was made co-dictator with Fabius, in consequence partly of an advantage over Hannibal gained by him at Gerunium and partly of the popular discontent with the cautious policy of Fabius. The presentation of the votive-offering was perhaps the result of the victory at Gerunium. The marks on the left side of the base indicate the spot in the temple of Hercules on which it was placed and the number which it held in the official list of the temple.

Corpus inscrip. lat., I, p. 556, No. 1503; VI, 1, No. 284. Comp. *Mommsen*, Römische Geschichte, I^7, p. 599; Staatsrecht, II, 1^3, p. 148.

413 (17). **Peperino Base, dedicated by Marcus Fulvius Nobilior.**

Found in 1868 in the Via di S. Ambrogio, *i.e.* in the neighbourhood of the sites of the Ædes Herculis Musarum and the Portico of Philip.

In the war against the Ætolians in 189 B.C., the consul Marcus Fulvius Nobilior captured Ambracia, the former residence of King Pyrrhos, and transported thence to Rome a large number of art-treasures, of which the statues of the nine Muses attracted special attention. No fewer than 285 statues of bronze and 230 of marble are

said to have been carried at his triumph in 187 B.C. Part of the art-treasures from Ambracia were used for the decoration of the temple of Hercules built by Fulvius Nobilior between the Capitol and the Circus Flaminius; and as the statues of the Muses were also placed there, that temple received the name of Ædes Herculis Musarum. The base before us bore, according to the inscription upon it, some article of the booty from Ambracia. The suggestion that this was one of the famous statues of the Muses can neither be proved nor disproved.

Corpus inscrip. lat., VI, 1, No. 1307.

Rooms at the left end of the Corridor.

First Room.

414 (14). **Mosaic of Heracles and Omphale.**

Found in 1749 at Porto d'Anzio (Antium), and placed in the museum under Benedict XIV (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLXIV, No. 93).

This mosaic represents Heracles, engaged in spinning in the service of Omphale, and, as a cognate subject, a lion fettered by two Cupids. The scene is identified as oriental by a palm-tree and a pyramid. Heracles wears an expression in which reluctance seems mingled with weariness, turning the spindle with his left hand, while the distaff is thrust into his girdle. The club and shield beside him seem to refer to the adventurous life led by the hero before he fell into the power of Omphale. Beside the group of Cupids binding the lion sits a third Cupid, playing on a Pan-pipe. The goblet of Heracles lies beneath the lion. The group is admirably composed, and the resignation with which the powerful beast submits to his treatment at the hands of the Cupids is indicated with considerable humour. The original was probably some celebrated painting of the Hellenistic period. Arcesilaos, a sculptor who flourished at the time of Cæsar, seems to have been inspired by the same picture, when he carved a marble group of a lioness surrounded by sportive Cupids.

Foggini, Mus. Cap., IV, 19. *Millin*, Gal. myth., Pl. 118, 454. Farther references, see Ber. der sächs. Gesell. der Wissensch., 1855, p. 227. Comp. *Helbig*, Untersuchungen über die camp. Wandmalerei, pp. 22, 23. *Wissowa*, De Veneris simulacris Romanis, p. 46. *Ulrichs*, Arkesilaos, pp. 15, 16.

Third Room.

Built into the window-wall, —

415. **Fragment of a Greek Relief.**

Formerly in the Sarti Collection.

A warrior, holding his shield in front of him, is here making a pass with his sword. The only traces of his apparently retreating foe are a spear-head and the loose end of a chlamys. In the treatment of this drapery and in the circumstance that the warrior's face is covered with his visor in contrast to the usual practice of the freer style of art, we may detect the lingering influence of the archaic style.

Benndorf und Niemann, Das Heroon von Gjölbaschi-Trysa, p. 134, No. 124, p. 236.

Rooms at the other end of the Corridor.

First Room.

416 (30). **Sarcophagus with relief of Meleager.**

During the Roman imperial epoch, hunting was regarded as an occupation that offered special opportunities for a man to show his valour. In consequence of this, sarcophagi were frequently adorned with reliefs representing ordinary mortals or heroes, such as Meleager and Hippolytos, following the chase. Most of these sarcophagi were apparently designed as the tombs of persons who during their lives had devoted themselves more or less eagerly to hunting. The hero in these reliefs represented the deceased; hence the sculptors often added to the scene details foreign to the myth but associated with the personality of the dead man. We find two instances of this in the sarcophagus before us. Thus the

scene at the left end of the principal face is certainly an allusion to the habits of the deceased; it represents Oineus pointing out to his son a female figure in the guise of an Amazon, evidently meant for Virtus, the goddess of valour, who, according to the ideas prevalent in the imperial period, was honoured by courage and devotion in the chase. At the right end of the same face of the sarcophagus we see Meleager, who, obedient to his father, attacks the Calydonian boar with his lance, while just in front of him is Atalanta, shooting an arrow into the neck of the animal. At the back of Meleager stand the Dioscuri and Ancæos, the last recognizable by his double-edged axe. Behind Ancæos advances Artemis, drawing an arrow from her quiver. The appearance of the virgin goddess in this and other sarcophagus-reliefs of the Calydonian Hunt is entirely out of keeping with the mythological legend, according to which Artemis was an enemy of Oineus and all his line and, indeed, sent the wild boar to devastate his realms. Her presence is obviously due to the wish of the sculptors to indicate that the deceased sportsmen were special favourites of the goddess of the chase.

On the lid are represented children engaged in the chase. At the left end is a boy aiming an arrow, with a crescent-shaped head, at an ostrich. Herodian (I, 15) relates that the Emperor Commodus loved to show his skill in archery by decapitating ostriches, as they ran by him at full speed, with arrows shaped like this. The group apparently refers to this imperial amusement, and we may consequently date the sarcophagus from the reign of Commodus.

On the left end of the sarcophagus are two slaves cartying hunting-nets and the poles on which they were arretched. On the right end appear Meleager and Atalsnta.

Ann. dell' Inst., 1863, Tav. d'agg. AB 1-3, pp. 81-97; 1869, p. 81. On the figure of Virtus: *Purgold*, Archäologische Bemerkungen zu Claudian und Sidonius, pp. 26 et seq.

On the shelf above, —

417 (25). **Herma of the Youthful Heracles crowned with a Wreath of Vine-Leaves.**

The end of the nose and fragments of the lower lip have been restored.

This herma, like No. 121, is probably to be referred to an original by Scopas. The execution of the one before us, however, is superior to the other. Comp. No. 604.

Bottari, I, 84. *Montagnani*, III, 2, T. 87. Röm. Mittheilungen, IV (1889), T. VIII, and vignette on p. 189. *Lützow*, Zeitschrift für bildende Kunst, new series, II (1891), p. 253. *Overbeck*, Geschichte der griech. Plastik, II⁴, p. 25, Fig. 142b.

418 (19). **Portrait of a Greek Athlete.**

The lower part of the neck and the bust are modern.

It has been generally assumed that this is a likeness of Juba II., King of Numidia and Mauretania (25 B.C.–23 A.D.), who was also known as a writer. The only reason for this belief, however, is that in the Gymnasium of Ptolemy at Athens a head was found bearing a certain resemblance to the Capitoline example and assumed to be that of Juba II., because Pausanias mentions that a statue of this prince stood in that Gymnasium (I, 17, 2). The heads on the coins of Juba, however, differ essentially both from the replica at Athens and from that of the Capitol, and show no trace of the complicated arrangement of fillets that characterizes these two heads. The head before us seems much more probably that of an athlete, in the act of putting on this peculiar headgear, which we may, perhaps, compare with the leathern cap sometimes worn by Greek athletes (comp. No. 595). In the style of the head authorities profess to see points of contact with that of Myron.

Furtwaengler, Masterpieces, p. 204. — A marble head found at Shershel (Cæsarea) seems to be an authentic portrait of Juba II.: Ann. dell' Inst., 1857, Tav. d'agg. E, No. 2, p. 194; *Waille*, De Cæsareæ monumentis (Alger, 1891), title-page (vignette) and p. 92.

419 (17). **Head of the Youthful Heracles crowned with a Wreath of Vine-Leaves.**

The end of the nose, the right side of the skull with the adjoining parts of the wreath, and the bust are restorations.

This head is apparently derived from the same type as Nos. 121, 417, and 604. The expression of strength is, however, intensified, a characteristic we may perhaps attribute to the influence of Lysippos.

Bottari, I, 84. *Montagnani*, III, 2, T.84. Comp. Jahrbuch des Arch. Instituts, I (1886), p. 55. Röm. Mittheilungen, IV (1889), p. 197, No. 15.

In the middle of the room, —

420. Rectangular Base, with Reliefs representing the Labours of Heracles.

These reliefs, which imitate with considerable skill the archaism prevalent just before the development of a freer style of art, represent the twelve Labours of Heracles. On one side the hero is seen holding in his right hand the skin of the Nemean lion, which he has just killed, and struggling with the Hydra. Of the figure adjoining this only the lower part has been preserved. If, however, we remember the order in which the Labours of Heracles are generally represented on monuments, and compare this relief with other better preserved replicas, we have no difficulty in deciding that the hero must have here been represented as bearing away the Erymanthian boar. The reliefs on the next face of the base show the capture of the Cerynæan hind, the struggle with the Stymphalian birds, and the hero resting after having cleansed the Augean stables. On the third side are represented his encounters with the Cretan bull, with Diomede, King of Thrace, and with Geryon. The reliefs on the fourth and last side depict the hero seizing the belt of Hippolyta, Queen of the Amazons, dragging Cerberus from Hades, and plucking the golden apples of the Hesperides.

Visconti, Mus. Pio-Clem., IV, T. b, II, 8, Tav. b, III, 7, pp. 325 et seq. *Righetti*, II, 274, 275. For other references, see *Stephani*, Der ausruhende Herakles, p. 202 (454), No. 11. Comp. Ann. dell' Inst. (1864), p. 314.

On this base, —

421. **Statuette of Latona carrying her Children.**

Found on the Via Appia (?).

This poorly executed and much damaged statuette represents a woman advancing to the right in great agitation. By her left bosom is preserved the lower part of a child, whom she evidently clasped with her left hand. Thanks to a better preserved replica in the Museo Torlonia and to the reverse sides of some coins of Asia Minor, we can reconstruct the original design and understand its significance. Latona is represented holding her two newly-born children, Apollo and Artemis, and flying from the dragon, against whom the little Apollo bends his bow. It has been supposed that the statuette at the Capitol and all the replicas of the same subject reproduced a bronze original by Euphranor, which represented Latona carrying away her children Apollo and Diana, soon after their birth, and stood in the time of Pliny (Nat. Hist., 34, 77) in the Temple of Concordia at Rome. This theory, however, has of late been justly rejected. Euphranor flourished about 375-330 B.C., while the severe style of the group before us points to about the middle of the fifth century B.C.

Schreiber, Apollon Pythoktonos, T. 1, 2, pp. 69-71, 76-78, 88-90. *Overbeck*, Kunstmythologie, IV, p. 372, No. 7; Atlas, XXIII, 18. Comp. *Overbeck*, Gesch. der griech. Plastik, II[4], pp. 116-118. Festgruss aus Innsbruck an die Philologenversammlung in Wien (1893), pp. 151-153. *Furtwaengler*, Masterpieces, p. 349. For the Torlonia replica, see *Schreiber*, op. cit., I, 1, and also I monumenti del Museo Torlonia riprodotti con la fototipia, T. XVII, 68.

Second Room.

422 (5). **Sarcophagus with Reliefs of a Battle with the Gauls.**

Found in 1830 in a tomb in the Vigna Ammendola, on the Via Appia, on the site of the Mausoleum of the Volusii (comp. No. 157 of this volume; also *Benndorf und Schöne*, Die antiken Bildwerke des lateranischen Museums, p. 112).

The bas-reliefs represent that moment in the battle

when the defeat of the Gauls had become inevitable. Their chief, recognizable by the band around his head, has fallen in the thickest of the fight, piercing his breast with his own sword in order to escape captivity. The highly dramatic composition is treated in a decidedly pictorial manner, and it is very likely that part at least of the reliefs were copied directly from a painting. Some of the figures are represented fore-shortened, which can be only very inadequately suggested by the art of the sculptor. There can be little doubt that we must seek the original model in the art of Pergamum, for the Barbarians have here the same marked characteristics as the Pergamenian statues of Gauls (see Nos. 533, 884), while Pausanias (I, 4, 6) expressly states that there was in that town a picture representing the defeat of the Gauls. In any case the Hellenistic period is indicated by the helmet shaped like a Phrygian cap worn by the warrior towards the right end, who raises his sword to strike the Gaul on his knees before him. To a Roman a cap of this sort would seem entirely foreign, while on the other hand we know it was the fashion for the attendants of Alexander the Great and the Diadochi to wear the arms and dress of the East. The public of the imperial time naturally took these reliefs for a battle between the Gauls and the Romans. Their subject indicates that the tenant of the sarcophagus had followed a military career and frequently encountered the Barbarians. The scenes of the combat are continued on the ends of the sarcophagus, while on the lid are seen captive Gauls with their wives and children.

Mon. dell' Instit., I, 30, 31; Ann., 1831, pp. 287-311. Revue archéologique, vol. XII (1888), Pl. XXII, XXIII; vol. XIII (1889), pp. 331-352 (entire bibliography given in note 4 at p. 331). Comp *Helbig*, Untersuchungen über die campanische Wandmalerei, p. 54. *Bie*, Kampfgruppen und Kämpfertypen, pp. 137, 138.

423 (11). **Tombstone of Titus Statilius Aper.**

In 1542 this monument was placed in one of the gardens of the Vatican by Paul III., and it was transferred to the Capitoline Museum under Benedict IV. (Jahrbuch d. Arch. Inst., V, 1890, p. 34). The nose of

Aper, his left hand with the scroll, the neck of the boy, and also the lower part of his right leg (except the foot) are restorations. The head of the boy is ancient, but does not belong to this relief. The other restorations include a large piece of the left entablature of the ædicula, with one end of the roll of twine and the right side of the writing-tablet; also a fragment of the right entablature.

As the inscription on the lower part of the base relates, this tombstone was erected in honour of Aper and his wife Orcivia Anthis by the parents of the former. The inscription also informs us that Aper belonged to the class of architects who were engaged in making measurements of buildings (*mensor aedificiorum*, architetto misuratore), for the purpose, among others, of seeing that the builders conscientiously fulfilled the terms of their contract. The relief on the principal face represents the young Aper, clad in tunic and toga. The dead boar (aper) behind him is a punning reference to his name, a fact which the four hexameters on the upper part of the base emphasize with somewhat doubtful taste. The trunk standing beside the architect evidently contains his professional instruments, while the object placed upon it is, perhaps, a roll of parchment for an architectural plan. The winged boy to the right of Aper presumably personifies Thanatos or death, and probably held an inverted torch in the right hand and a bow in the left (comp. No. 185). The female bust within a shell on the cornice of the cippus exhibits the style of hair-dressing usual under the Flavian emperors; the youthful countenance makes it likely that it is the wife rather than the mother of Aper.

The reliefs on the two lateral faces of the cippus pourtray the professional instruments of the young architect. On the left face are a Roman foot-rule, with its divisions, a measuring-wand, a writing-tablet, and a hank of twine, probably used for measurements; on the right are a rectangular object, supposed to be a reckoning-table, and another which may be a case filled with pencils (stilus).

A drawing of this monument is given in the Codex Pighianus (Berichte der sächs. Ges. der Wissensch., 1868, p. 209, No. 145).

Foggini, Mus. Cap., IV, 9, and p. 28. *Righetti*, I, 123. The older references are collected in the Corpus inscr. lat., VI, 1, No. 1975. Comp. Bull. della commissione arch. comunale, XV (1887), p. 117.

Third Room.

424. Sarcophagus with Scenes from the Life of Achilles.

Found in the Monte del Grano, a tumulus outside the Porta S. Giovanni, not far from the Porta Furba, and placed in the Museum in 1590 (Röm. Mittheilungen, VI, 1891, pp. 46, 57). The sarcophagus contained the so-called 'Portland Vase', now in the British Museum. The restorations on the principal face include the head of the startled maiden to the right of Achilles, the right hand of Odysseus, and other unimportant fragments.

The lid of the sarcophagus shows the couple interred within lying on a bed or couch. The style in which the woman's hair is dressed and the cut of the man's beard indicate the early part of the 3rd century A.D. The bands of foliage and the hunting-scenes on the mattress must be thought of as embroidery, perhaps in gold thread. The supports of the bed end in the heads of animals (comp. No. 553).

The central relief on the front of the sarcophagus shows Achilles in Scyros. According to a version of the legend unknown to the poets of the Homeric epos, Thetis, in order to prevent his taking part in the Trojan War, concealed her son Achilles among the daughters of Lycomedes, King of Scyros, with one of whom, named Deidameia, the youth carried on an intrigue. Odysseus and Diomedes came to Scyros in order, if possible, to enlist the son of Peleus in the war. On their arrival in the palace they laid out a great store of articles likely to take the fancy of young ladies and also a collection of weapons and armour. They then caused a blast to be sounded on the war-trumpet, whereupon Achilles, unable longer to maintain his disguise, threw away his female garments, grasped the martial weapons, and joined the heroes setting out for Troy. The reliefs show Achilles, still partly in feminine costume and with a woman's shoe on his left

foot, in the act of seizing a shield and a sword, while Deidameia, laying both hands on his shoulders, seeks to restrain him. Another daughter of Lycomedes steps in astonishment to one side. Beside her stands Diomedes, pushing up his helmet and gazing at Achilles. The objects lying on the ground, including a cuirass, two overturned wool-baskets, a spool of thread, a sword, and greaves for the legs, indicate the twofold character of the gifts brought by Odysseus and Diomedes. The centre of each of the lateral groups is occupied by a king: to the right Agamemnon, to the left Lycomedes. In front of each king stands a younger warrior, holding a horse by the bridle. Close to Agamemnon is Odysseus, recognizable by his pileus, turning towards the principal scene represented in the middle of the composition. His right hand is falsely restored; in all probability the palm was turned towards Agamemnon, with a gesture of astonishment or eager attention. The elderly, long-bearded warrior, whose helmeted head is seen between Agamemnon and Odysseus, may be either Nestor or Phœnix. The relief closes on the left in a warrior, holding a rearing horse, and on the right in another, bending forward to see Achilles. The nature of the reliefs shows clearly that it was not so much the sculptor's object to make the action perspicuous and sharply characterize the actors as to produce a symmetrical composition. Thus he has failed to indicate the connection of the two kings and the warriors in front of them with the scene in the centre.

The left end of the sarcophagus bears a representation of the parting of Achilles with Lycomedes and Deidameia.

On the right end is depicted Achilles about to don his armour. Among the warriors around him may be recognized Odysseus, represented on a smaller scale than the others and advancing full of ardour. Apparently this relief represents the hero arming himself for the contest with Hector, and thus forms the transition to the subject sketchily indicated on the back of the sarcophagus, where the aged Priam is seen supplicating Achilles for the body

of his dead son. Beyond Priam stands the war-chariot of Achilles, from which an attendant is unharnessing one of the horses; farther to the left is the chariot of Priam, from which two Trojans and an Achæan are taking the precious gifts for the ransom of the body.

Robert, Die antiken Sarkophag-Reliefs, II, T. XIV, XV, 25-25 c, p. 35. On the myth of Achilles at Scyros: Archäol.-epigraph. Mittheilungen aus Österreich, XIII (1890), pp. 161 et seq.

425 (3). **Relief of an Archigallus.**

Found in 1736 between Civita Lavinia (Lanuvium) and Genzano, near the so-called Villa of the Antonines, and presented to the Museum by the Sforza-Cesarini.

The cult of Cybele was introduced at Rome, from Pessinus, in B.C. 204 (comp. No. 436), and each year thereafter the Galli, or eunuch priests of this goddess, went in solemn procession through the city, collecting offerings for the Great Mother and chanting sacred songs to the accompaniment of flutes and tambourines. The relief before us depicts an Archigallus, or high-priest, and gives a good idea of the bizarre scene that must have been presented by these strangely dressed orientals, with their amulets and symbols. If the shape of the breast did not unmistakably declare that this was a man, we should undoubtedly take it for a woman, not only from the cast of the features, but also on account of the arrangement of the hair, the earrings, and the long-sleeved chiton. The crown on the head is adorned with three medallions, of which that in the middle bears a bust of the Idæan Zeus. The medallions at the sides either both represent Atys, the favourite of Cybele, or one represents Atys and the other Combabos. The ædicula on the breast of the priest also enshrines a portrait of Atys. The right hand holds a pomegranate, the symbol of fertility, and three twigs of (apparently) the pomegranate-tree. In the left hand is a vessel containing various kinds of fruit, among which the pineapple, sacred to Cybele, is conspicuous. Over the left shoulder hangs the scourge, with which the Galli either flogged themselves or were flogged by others. The handle

of this scourge ends both above and below in a bearded head, while fragments of bone are plaited into the lashes to make the blows more severe. In the background are figured a pair of cymbals, a tympanon, a curved flute, a straight flute, and a cista — all objects that played an important part in the worship of the Mother of the Gods.

Winckelmann, Mon. ant. ined., II, T. 8, pp. 7 et seq. *Foggini*, Mus. Cap., IV, 16. *Millin*, Gal. myth., Pl. 80, 15. *Guigniaut*, Rel. de l'ant., Pl. 141, 230. *Müller-Wieseler*, Denkm. der alten Kunst, II, 63, 817. *Baumeister*, Denkm. des klass. Alterthums, II, p. 801, Fig. 867.

426 (10). Ædicula, dedicated to Aglibolos and Malachbelos.

Formerly in the garden of Cardinal Ridolfo Pio of Carpi on the Quirinal, afterwards in the Villa Giustiniani (now Massimi), near the Lateran. The right forearm of each figure, nearly the whole face and two fragments of the spear of the god of the moon, and the nose, mouth, and great part of the right cheek of the god of the sun are modern.

Two inscriptions on the base, one in Greek and the other in the Palmyrene dialect, inform us that Lucius Aurelius Heliodorus of Palmyra dedicated this ædicula and a statue of silver, in the year 547 of the era of the Seleucidæ (235/6 A.D.), to the gods of his native city, Aglibolos and Malachbelos. The relief represents the two gods, grasping each other by the hand. Malachbelos, the god of the sun, appears in oriental garb; while Aglibolos, the god of the moon, wears the armour of a Roman warrior. The crescent-moon is seen rising above the shoulders of the latter deity. The upper part of the attribute which Malachbelos held in his left hand has been broken off, but from the analogy of other monuments we recognize it as the *harpe*, or short sword, which symbolized the consuming power of the sun. The cypress between the two figures probably symbolizes Astarte, the supreme divinity of Syria.

There is a drawing of this monument in the Codex Pighianus (Berichte der sächs. Ges. der Wissensch., 1868, p. 190, No. 70).

Foggini, Mus. Cap., IV, 18. Mon. dell' Inst., IV, T. 38, 6; Ann., 1847, pp. 47 et seq., where all the earlier references are collected. Comp. also Corpus inscr. græc., III, No. 6015.

In the walls of the staircase are immured —

427. **Fragments of an Ancient Plan of the City of Rome** (forma urbis Romæ), generally known as the 'Marble Plan'.

These fragments were found under Pius IV. (1559-66), behind the church of SS. Cosma e Damiano, and came into the possession of Cardinal Alessandro Farnese. After lying unnoticed for more than a century in the cellars of the Palazzo Farnese, they were published in 1673, for the first time, by Bellori. In 1742 they were acquired by Benedict XIV. and deposited in the Capitoline Museum which he had founded. In the meanwhile, however, a considerable number of the fragments had been lost; and the missing portions were copied from Bellori's drawings and incorporated with the original fragments. The modern parts are distinguished by a star. Other ancient fragments have been found recently (1867, 1882, 1885) in and near the Forum. In 1888 no fewer than 188 small fragments, not yet incorporated with the rest, were discovered behind the Palazzo Farnese, on tearing down a wall in the construction of which they had been used in the 17th century.

This plan is based on an extensive cadastral survey of the city undertaken at the beginning of the imperial epoch. The copy of which these fragments formed part was executed between 203 and 211 A.D., in the reign of Septimius Severus and Caracalla. It was affixed to the outside of one of the walls of the Templum Sacræ Urbis, which was built by Vespasian and restored by Septimius Severus, and seems to have been used for keeping the censor's archives, registration lists, municipal plans, and the like. Remains of this edifice are still preserved at the back of the church of SS. Cosma e Damiano. The plan measured about 65 feet in length and 49 feet in height. As it seems to be drawn on the scale of 1 : 250, it thus embraced an area of about 3630 acres. Unlike modern maps and plans, it is so arranged that, not the north, but the south-east, side is uppermost. The method in which

streets and buildings are indicated is similar to that of the present day. There are, however, also a few signs in relief like those used in the plans of the Middle Ages. The most frequent of these are ⩛, used to represent double flights of stairs, and Ω, which indicates the arched vaults of gates, aqueducts, and other similar structures. The original plan not only indicated the direction of the streets but also, at least in the case of the public edifices, gave details of the interiors, and must have been one of the most successful achievements of the land-surveyors of ancient Rome. The accuracy of this copy of it, executed in the third century, leaves, however, much to be wished for, as the stone-cutters often misunderstood their model or were careless in following it. A complete reconstruction of the plan from the fragments which remain is impossible. The arrangement in the Museum follows that of Bellori, which is often quite arbitrary. We give below a list of a few of the more important pieces, most of which are indicated by inscriptions.

On the wall of the first flight of steps, to the left, Tablet I. The Horrea Lolliana, one of those large, regularly laid out bazaars, of which there were several in imperial Rome; it probably lay on the Tiber, below the Aventine.

Opposite, to the right, Tab. XXVI. Fragments found in 1867 below the rear-wall of the Templum Sacræ Urbis. Two of those in the uppermost row show the Porticus Liviæ, which was situated near the Thermæ of Titus and the church of S. Lucia in Selci.

To the left, Tab. II. The Porticus Octaviæ, with the temples of Jupiter, Juno, and Hercules Musarum. The entrance to this Porticus is still preserved at S. Angelo in Pescheria.

Tab. VI. Fragment with the Forum of Trajan. The north part of the Basilica Ulpia may be recognized on this fragment, with the apse abutting on the Quirinal and known under the name of the Bagni di Paolo. The inscription LIBERTATIS on the latter proves that either

this apse or the whole Basilica was dedicated to the Goddess of Liberty. The Basilica has been wrongly reconstructed after Bellori and is called the Basilica Emilia.

Staircase Landing. Tab. VII. A section of regularly constructed streets, perhaps in the Campus Martius. Three adjoining palaces here show the ground-plan of the ancient Roman dwelling as we know it from Pompei, with he vestibule, atrium, tablinum, etc.; while in all the other parts of the plan we meet nothing but the huge tenement-houses *(insulae)* which at a later date filled the large towns.

Tab. VIII. Græcostasis and Rostra in the Forum. A large fragment without inscription represents the bank of the Tiber, with staircases descending to the water.

Second flight of steps, to the left. Tab. IX. Fragment from the Forum, with the Temple of Concord (in the right upper corner).

Tab. X. The Septa Julia. These consisted of a court in the form of a trapezium, surrounded by a colossal colonnade, of which some remains are preserved under the Palazzo Doria and under the church of S. Maria in Via Lata in the Corso. This court was originally used for taking the votes of the national assembly *(Comitia)*, but when the Comitia lost their importance in the imperial period it was converted into a huge bazaar. This transformation explains why the walls of the later buildings in the interior make obtuse angles with the colonnade.

To the right, Tab. XIX. The Circus Maximus. The letters of the inscription were placed one below another (only AX left, at the foot of the slab), because the Circus lay exactly in the vertical axis of the plan. At the top, to the left, is the Septizonium, the huge waterworks erected by Septimius Severus at the S.E. angle of the Palatine. The ruins of this structure were removed under Pope Sixtus V (1585-90).

To the left, Tab. XI. Mutatorium Cæsaris, or court of the imperial mails. Area Radicaria, an expansion of

the Via Appia just below the church of S. Balbina. Ludus Magnus, the huge imperial school of gladiators, near the Colosseum, with a large elliptical court in the centre.

To the left, Tab. XII. Part of the Forum, with the Basilica Julia and the Ædes Castoris. Part of the Theatrum Marcelli, with the proscenium-wall.

To the right, Tab. XVI. The central portion, of which, however, only the left half is ancient, shows a fragment of Pompey's Theatre, with the archway leading from the back of the stage to the adjoining Hecatostylon, or hall of the hundred columns, and a part of this hall.

To the right, Tab. XV. A comparison of this almost wholly modern slab, showing Pompey's Theatre, with the adjacent ancient fragment (Tab. XVI), illustrates the inaccuracy with which the draughtsmen of the 17th century reproduced the ancient design, of which they possessed much more than is now extant.

To the left, Tab. XIV. A large piece, with no inscriptions, showing part of the Thermæ of Titus.

Forma urbis Romæ regionum XIV, ed. by *H. Jordan* (Berolini, 1874), where all the earlier references are collected and critically examined on p. 4. Comp. Archæol. Zeitung, XXXIII (1875), p. 52. Bull. della commissione archeologica comunale, 1886, p. 270. Römische Mittheilungen, IV (1889), pp. 79, 228. *Elter*, De forma urbis Romæ, diss. I, II (Bonnæ, 1890, 1891).

On the landing, —

428. **Statue of Libera.**

Said to have been found at Civita Lavinia (Lanuvium), and kept for some time in the amphitheatre of the Vatican (Röm. Mittheilungen, VI, 1891, p. 38, No. 16, p. 55). The restorations include the nose, both forearms, and small pieces of the drapery.

The usual recognition of this figure as Juno Sospita (Sispita) is due to the fact that it was found in Lanuvium, where that goddess was held in special honour. The inscription on the pedestal, IVNO LANVMVINA, is, however, obviously a modern forgery; and it is equally apparent that Juno could not have been the only deity

worshipped at Lanuvium. The statue differs essentially from all authenticated representations of Juno Sospita (comp. No. 307). In particular it should be observed that the skin hanging over the breast is not that of the goat, characteristic of Juno Sospita, but that of a panther, or a lynx, or some other member of the cat tribe. This attribute, peculiar to the Bacchic cult, would strongly suggest that we have here to do with a statue of Libera, the female counterpart of Liber, the Italian god of wine (comp. No. 365). The thickset body, the firm attitude, and the arrangement and broad parallel folds of the drapery warrant us in assuming that the artist followed a model of the best Greek period.

Bottari, III, 5. *Montagnani*, I, 11. *Clarac*, III, Pl. 418, No. 732. Comp. *Gerhard*, Prodromus, p. 185, note 18. *Overbeck*, Kunstmythologie, III, p. 163. On the inscription, see Corpus inscr. lat., VI, 5, No. 3448*.

Corridor.

429 (5). **Statue of Eros bending his bow.**

Formerly in the Villa d'Este at Tivoli. The restorations include the end of the nose, the wings (roots ancient), the arms (shoulders ancient), the bow, the right foot, the lower part of the left leg, the stump and quiver, and the outer parts of the plinth.

The original motive of this work is ascertained from two gems (Fig. 18) and from better-preserved plastic replicas. Eros holds the middle of the bow firmly with his left hand, while he presses down the top end with the thumb of his right hand in order to slip the string into the notch prepared for it. The lower part of the bow, as we learn from a replica in Venice, is pressed against the right leg, below the knee. The eyes are fixed upon the distant object which Eros has chosen as his target.

In three of the plastic replicas of this work, the figure is adjoined by a stump, with a lion's hide and a club. It has, therefore, been supposed that Eros is here occupied, not with his own bow, but with that of Heracles, which

he had purloined from the demigod, along with the lion's skin and club. When, however, ancient art connects Eros with Heracles in any way, it naturally emphasizes the contrast between the tender god of love and the powerful hero. The bow of Heracles would be shown as of a size quite out of proportion to the child who wields it, and the latter would be exerting all his force to string it. This is not the case. On the contrary, the bow seems to be just about the size we should expect, its length amounting to three-fifths of the height of Eros, while the exertion



Fig. 18.

used in spanning it certainly does not exceed that shown in other sculptures of demigods and mortals in the same action. Indeed, Eros is not even wholly absorbed in his bow, but keeps his eyes fixed at the same time on the object he is about to aim at. We must also remember that figures of this kind, in which the extremities are widely detached from the body, generally presuppose a bronze original. In this the stump, added as a support to the left leg in the marble reproduction, would be wholly superfluous; and we are confirmed in our conviction that it did not exist in the original by its very pronounced interference with the general effect of movement. We may thus conclude that the stump and the adjoining attributes were added by the worker in marble and have little bearing on the explanation of the figure. Moreover, these attributes do not imply that even the copyists believed Eros to be engaged with the bow of Heracles. The ob-

jects attached to the supports have often only the loosest connection with the action of the figure itself; and hence the lion's hide and the club may very well be nothing more than a hint that even the mightiest of the heroes could not resist the power of love.

In its attitude, its proportions, and the realistic treatment of the skin, this statue strongly suggests the style of Lysippos (comp. No. 31). Though this may not warrant us in assuming that it is a copy of the Thespian Eros of that master, we may at least conclude that its original was a product of the Lysippian tendency and hence could not date from an earlier epoch than that of Alexander the Great.

Müller-Wieseler, Denkmäler der alten Kunst, II, 51, 631. *Baumeister*, Denkm. des klass. Alterthums, I, p. 497, Fig. 539. Comp. *Friederichs*, Amor mit dem Bogen von Herakles (Berlin, 1867). *Schwabe*, Observationum archæologicarum particula, I (Dorpati, 1868), pp. 1-7. *Friederichs-Wolters*, Bausteine, No. 1582. *Furtwaengler*, Masterpieces, p. 394, note 6.

430 (6). **Head of Marsyas.**

The bust is modern.

The general forms of this head resemble those of the Marsyas hanging from the tree in Nos. 576, 846; but the features express surprise and consternation. This expression would be justified if we admit that the head belonged to a statue in which Marsyas was represented at the moment when he became aware of his defeat in his contest with Apollo. This scene is unmistakably portrayed in a sarcophagus in the Louvre. A better-executed replica of this head, found in the Baths of Caracalla, is now in the Berlin Museum.

Righetti, II, 263. Comp. Beschreibung Roms, III, 1, p. 164, No. 14. Arch. Zeitung, XXIV (1866), p. 167. On the sarcophagus, see *Overbeck*, Kunstmythologie, IV, p. 455, note 1; Atlas, XXV, 7. On the Berlin example, see Verzeichniss der ant. Skulpturen des Berl. Museums, No. 206.

431 (8). **Statue of a Drunken Old Woman.**

This statue, found in the Via Nomentana, was kept at first in the Palazzo Verospi, and afterwards in the

Palazzo Ottoboni (Fiano). It was presented to Pope Clement XIII. by Cardinal Ottoboni (Röm. Mittheilungen, VI, 1891, p. 59). The restorations include the head, the right forearm and hand, the neck of the amphora, the feet, and the lower part of the left leg covered by the drapery. These restorations were made from a better-preserved replica of the same subject, which was bought in Italy (possibly in Rome) towards the end of the 18th century by Charles Theodore, Elector of Bavaria, and is now in Munich.

The old woman sits on the ground, clasping an amphora which is adorned with a wreath of ivy and is (presumably) full of wine. Her state of ecstatic enjoyment is admirably indicated by the movement of her body, while the aged and wrinkled skin is reproduced with marvellous realism. The statue evidently presupposes a Hellenistic original. The bibulous tendency of old women is often selected to point a moral in the epigrams of the period. The oldest epigram of the kind known to us is that composed by Leonidas of Tarentum, a contemporary of Pyrrhos, for the tomb of an old inebriate named Maronis. Pliny (Nat. Hist., 36, 33) mentions a marble statue of a drunk old woman at Smyrna, which he attributes to Myron; but we must interpret this reference with caution, since, so far as we know, the celebrated artist of that name worked only in bronze. Various explanations of the difficulty have been offered, of which two are worthy of attention. One authority supposes that Pliny, who not unfrequently makes a slip of this kind, has confounded the nominative 'Maronis', a woman's name, with the genitive 'Myronis', and so ascribed the statue of a drunk woman to Myron. This hypothesis, however, does not explain how the statue came to be in Smyrna. Another explanation is that Pliny has confounded the great Myron with a later artist of the same name. We know of one Myron who made a statue of an athlete for Olympia at the beginning of the third century B.C., and of another who lived at Pergamum towards the close of the second century. It is quite possible that the latter may have executed such a statue as the one before us for the adorn-

ment of a garden in the neighbouring city of Smyrna, and that Pliny may have confounded him with his Attic namesake. In any case it seems certain that the marble statue cited by Pliny is the original of the figures in the Capitol and at Munich.

The bodies of two terracotta vases, one found in the island of Scyros and the other at Tanagra, have the form of a drunken oldwoman resembling the two marble statues under review and seem to be reproductions of the same original. To judge from their style and from the characters of the inscription on the plinth of the example from Scyros, these vases date from the second century B.C. It follows, therefore, that the original statue was then in existence and sufficiently well-known to serve as a model for ceramic art.

De Rossi, Raccolta di statue, T. 103. *Bottari*, III, 37. *Montagnani*, I, 58. *Righetti*, I, 54. *Clarac*, IV, Pl. 701, No. 1659. Comp. *Visconti*, Mus. Pio-Clem., VII, p. 124. *Brunn*, Geschichte der griechischen Künstler, I, p. 144, No. 19. Arch. Zeitung, XX (1862), pp. 333-335, XXVI (1868), p. 78. Rheinisches Museum, XXII (1867), pp. 21 et seq. Ἐφημερὶς ἀρχαιολογική, 1891, T. 10, p. 144 et seq. *Collignon*, Histoire de la sculpture grecque, I, p. 476. — On the Munich example, see Abhandl. der bayer. Akademie der Wiss., X, 2 (1865), T. III, p. 398.

432 (10). **Octagonal Cinerary Urn,** dedicated by the freedman Decimus Lucilius Soter to his patron Lucius Lucilius Felix.

Found, according to Ligorio, on the Appian Way; afterwards in the Palazzo Cesi and finally in the possession of Cardinal Albani.

The delicately-executed reliefs represent the frolics of Amoretti after a generous banquet. Eight bearded masks, alternating with vine-tendrils and laurel-branches, form a kind of frieze at the top. Three of the Cupids are playing upon musical instruments. A fourth, whose head and neck are still encircled by the thick festal garlands, advances with a lantern in his left hand. A fifth is lighting his own small torch at another of huge dimensions. Two other Cupids, one holding an inverted

torch in his right hand, dance towards each other, raising their hands in a typical attitude. Almost all these little figures reproduce the motives of famous statues. Like the similar representations so often met with on sarcophagi, these reliefs symbolize the happy life beyond the tomb.

A drawing is given in the Codex Pighianus (Ber. d. sächs. Ges. d. Wiss., 1868, p. 204, No. 111). *Foggini*, Mus. Cap., IV, 57. *Righetti*, I, 160. Comp. *Braun*, Ruinen und Museen, p. 147, No. 27. Arch. Zeitung, XXIII (1865), pp. 61 et seq. — On the inscription, see Corpus inscr. lat., VI, 3, No. 21,577. — On the analogous sarcophagi, see Ann. dell' Inst., 1860, pp. 207 et seq.

433 (12). **Boy Satyr playing the flute.**

Found in 1749 on the Aventine, in the Vigna of the Padri dei SS. Cosma e Damiano (*Ficoroni* in *Fea*, Miscellanea, I, p. CLXIV, No. 94). The restorations include the head, the right forearm, the left hand and flute, parts of the nebris, the horns and left ear of the ox, and the borders of the plinth.

This statue is a copy of the same original as No. 19, the remarks on which apply here also. In this case, however, the copyist has added a recumbent ox in front of the stump in order to emphasize the idyllic element in the accessories of the principal figure.

Montagnani, I, 54. *Righetti*, I, 132. *Clarac*, IV, Pl. 710 B, No. 1670 C.

434 (20). **Psyche tormented by Eros.**

Formerly in the Villa d'Este, at Tivoli, and the property of the Museum since 1753. The restorations include the left eyebrow, the point of the nose, the lower lip, the right hand, the left forearm, and the plinth.

Psyche recoils in dismay and, bending her head back, looks up at the teasing Eros with an expression of piteous supplication. Eros was evidently left to be supplied by the imagination of the beholder, as it is impossible to form a satisfactory group by the addition of a second figure. The motive of the statue seems to have been originally intended for a Daughter of Niobe and afterwards transferred to the tormented Psyche.

Montagnani, I, 38. *Righetti*, I, 69. *Penna*, Viagg. pitt. della Villa Adriana, III, 37, Clarac, IV, Pl. 654, No. 1500A. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1427, Fig. 1577. Comp. *O. Jahn*, Archæol. Beiträge, pp. 178, 179. *Stark*, Niobe, pp. 299-305. *Stephani*, Compte-rendu pour 1877, pp. 211, 212.

435 (21). **Head of Apollo.**

Parts of the eyebrows, the nose, the neck, and the bust are modern.

This head obviously reproduces one of the latest types of Apollo created by Greek art. The features are strikingly soft and delicate. The locks, caught up at the sides and united in a thick bunch on the top of the head, recall the style of coiffure so often given in ancient art to young girls. Comp. No. 328.

Righetti, II, 258. Comp. Bull. dell' Instit., 1866, p. 100. *Overbeck*, Kunstmythologie, IV, p. 150, No. 7.

Below No. 25 of the Catalogue, —

436. **Base dedicated to the Mater Magna.**

Found under Clement XI. on the bank of the Tiber, at the foot of the Aventine (*Ficorini* in *Fea*, Miscellanea, I, p. CXXVII, No. 24). It was at first placed in the Vatican (Jahrbuch d. Arch. Inst., V, 1890, p. 54), but was transferred to the Capitol under Clement XIII.

According to the inscription this base bore an object dedicated by a certain Claudia Synthyche to the Mater Magna and to the Navi Salviæ. The repetition of the word salviæ is evidently due merely to a mistake of the stonecutter. Authorities differ as to whether navi salviæ should be written as two words or as one only. In the first case Salvia would be the name of the ship that brought to Rome (B.C. 204), through the good offices of King Attalos I. of Pergamum, the meteorite which formed the central object of the cult in the Temple of the Mother of the Gods at Pessinus. If the other alternative be correct, Navisalvia would be a surname of the vestal Claudia Quinta, who floated the above-mentioned vessel off a sandbank, on which it had run aground at the mouth of the Tiber, and dragged it up the river to Rome with her

girdle. We should also have to assume that the vestal was worshipped under this name, along with the Magna Mater, as the patron-deity of the navigation of the Tiber. In any case the relief on the front of the base shows Claudia Quinta performing the wonderful towing-feat with her girdle. She wears the *suffibulum*, a veil reaching from the head to the shoulders and fastened under the chin, which formed part of the official garb of the Vestals (comp. No. 1038). To make the subject quite clear, the artist has placed a statue of the goddess on the deck of the boat instead of the meteorite. On the lateral faces of the base are carved a pedum, a pair of cymbals, a straight flute, a curved flute, and a Phrygian cap, — all objects used in the worship of the Mother of the Gods.

Foggini, Mus. Cap., IV, p. 67. *Righetti*, II, 312. *Millin*, Gal. myth., Pl. 4, 10. *Guigniaut*, Rel. de l'ant., Pl. 57, 231. *Müller-Wieseler*, Denkmäler d. alten Kunst, II, 63, 816. *Baumeister*, Denkm. d. kl. Altert., II, p. 800, Fig. 864. Comp. *Braun*, Ruinen und Museen, p. 149, No. 29. Ann. dell' Inst., 1867, p. 300. *Jordan*, in the Histor. und philolog. Aufsätze Ernst Curtius gewidmet, pp. 216, 217, and in Der Tempel der Vesta und das Haus der Vestalinnen, p. 54. *Roscher*, Lexikon d. gr. und röm. Mythologie, II, p. 481. On the inscription: Corpus inscr. lat., VI, 1, No. 492. *Preller-Jordan*, Römische Mythologie, II, p. 58, note 1. Philologus, LII (new series, VI), pp. 581, 582. In this last reference a new explanation of the inscription is offered, based on the supposition that the freedwoman Claudia Synthyche has, through her imperfect knowledge of Latin, translated σωτηρία by *salviæ*. The meaning of the inscription on this view would be: Claudia Synthyche dedicated this base to the Great Mother and to the ship Salvia according to a vow made on account of her rescue.

437 (27). **Bust of Julia Domna,** wife of Septimius Severus.

The front of the nose is modern.

The comparatively youthful appearance of this head indicates that this is one of the earliest portraits of Julia Domna (d. 217 A.D.). It appears to have been executed soon after her husband was called to the imperial throne (193 A.D.).

438 (29). **Statue of Pallas.**

Said to have been found at Velletri. The restorations include the point of the visor, the end of the nose, the right hand and sleeve, the spear, the left hand, a large piece near the right knee, and the edges of the plinth.

This statue reproduces the same original as No. 51, in the Vatican, but its handling is not so broad. The sphinx on the helmet, the ægis, and the serpent on the plinth are also wanting in this reproduction; but these omissions are decidedly an advantage, giving the figure before us a quieter and more symmetrical appearance than the Vatican statue. It would seem, therefore, that these accessories were added by the copyist, and that the Capitoline figure is the truer reproduction of the original.

Nibby, Museo Chiaramonti, II, 5. *Righetti*, II, 365. *Braun*, Vorschule, T. 62. Comp. Arch. Zeitung, XXXIV (1876), p. 121. *Furtwaengler*, Masterpieces, p. 359, note 4.

In front of the window, —

439. **Puteal with a Procession of Gods.**

This monument formerly stood in a villa of the Medici, outside the Porta del Popolo. The Grand-Duke Cosimo III. presented it to Cardinal Albani, from whose possession it passed in 1728 into the Capitoline collection (*Justi*, Winckelmann, II, 1, p. 303). The heads of Aphrodite and Hestia (Vesta) are modern, and there are several other unimportant restorations.

Trustworthy witnesses, who saw this monument before its removal to the Museum, tell us that the marble was hollow and that the marks of a rope were visible on the inner edges of the cavity. It is thus nothing more nor less than a well-head, the opening of which has been closed to fit it to serve as a base for the cratera now placed upon it. The reliefs portray two trains of gods, advancing in opposite directions and meeting each other. One procession is headed by Zeus, holding a sceptre in his left hand and a thunderbolt in his right. The father of the gods is followed by Hera, Pallas, Heracles, Apollo (with his lyre), Artemis (with a bow in her left hand), Ares, and Aphrodite (with a flower in either hand). As we learn from ancient drawings of the monument, Aphro-

dite was looking, not forwards as the modern restorer has represented her, but backwards; and thus the last figure of the one procession was brought into relation with the end of the other. The second procession is led by Hephæstos, wielding a forge-hammer with both hands; after him come Poseidon (with trident and dolphin), Hermes (with caduceus and ram), and Hestia, bringing up the rear. The representation has been interpreted as the return of Hephæstos to Olympos, or the introduction of Heracles among the immortals, or the birth of Pallas. But all these explanations are based on the dangerous presupposition that the sculptor has misunderstood several of the motives in the original work he had taken for his model. It is, indeed, doubtful whether the reliefs are intended to represent any one definite mythological scene. Difficulties also confront the suggestion to connect the representation with Athena, Hephæstos, and Poseidon-Erechtheus, the three deities worshipped in the Erechtheion at Athens. If the sculptor had intended specially to celebrate these divinities, he would have placed them in prominent positions and in close relation to each other. As it is, they are in no way distinguished from the other gods of the relief.

The artist has followed the archaic style not only in the general forms but also in furnishing the individual gods with traits characteristic of the pre-classic period. This style has lately been connected with the art of Callimachos, a sculptor who flourished about the time of the Peloponnesian War and whose works were distinguished by their grace and by their careful attention to detail.

A drawing is given in the Codex Pighianus (Ber. d. sächs. Ges. d. Wiss., 1868, p. 202, No. 102). *Müller-Wieseler*, Denkmäler d. alt. Kunst, II, 18, 197. *Gerhard*, Gesammelte akadem. Abhandlungen, I, T. XVI, 1, p. 178. In the last-mentioned work (p. 351) and in *Friederichs-Wolters*, Bausteine, No. 424, is collected the whole bibliography of this object. Comp. *Overbeck*, Kunstmythologie, II, p, 22, No. 4, p. 33; III, p. 27, No. 3, p. 230, No. 1; IV, p. 70F; Atlas, I, 4, IX, 27, XII, 12, XX, 19. *Roscher*, Lexikon d. griech. und röm. Mythologie, I, pp. 2239, 2240. *Hauser*, Die neuattischen Reliefs, p. 60, No. 86. *Furtwaengler*, Masterpieces, p. 441

440. **Marble Cratera.**

Found between the Tomb of Cæcilia Metella and the Nunziatella (*Rottari* in *Fea*, Miscellanea, I, p. CCXLIV, No. 857). The foot and some unimportant parts of the bowl are restoration

The bowl of this finely executed cratera is adorned with charming arabesques. The handles spring from masks of Silenus.

Foggini, Mus. Cap., IV, 21. *Righetti*, I, 73. Comp. *Braun*, Ruinen und Museen, p. 150, No. 30.

441 (36). **Head of Hadrian,** in Oriental alabaster.

The face alone is ancient. The bust, formed of two different kinds of alabaster, does not seem to belong to the head.

As the transparent and shining alabaster offers no firm point for the eye to rest on, this bust makes a very unsatisfactory impression and affords a striking instance of the fatal effect of the custom, which prevailed under the later emperors, of employing valuable material for statues without regard to its plastic possibilities.

Beschreibung Roms, III, 1, p. 173, No. 68. *Bernoulli*, Röm. Ikon., II., 2, p. 111, No. 25.

442 (42). **Statue of a Roman Lady.**

Found in 1817 in the Vigna Moroni, on the Appian Way. It seems to have adorned a tomb, as we are told that a cinerary urn was found below it. The nose is modern.

The matron sits with her mantle drawn over the back of her head, and her chin on her right hand. Both expression and attitude show that she is plunged in melancholy thoughts. The unusual depth of the lines indicating the folds of the drapery is probably due to the fact that the figure stood in the cella of a grave, where the dim light necessitated an exaggeration of this kind. The style of wearing the hair and the vigorous execution point to the end of the Republic or the beginning of the Empire.

Righetti, I, 81. *Montagnani*, II, 114. *Clarac*, V, Pl. 897, No. 2285A.

Below No. 46 of the Catalogue, —

443. **Sarcophagus with Reliefs representing the Education of Dionysos.**

Down to 1746 this sarcophagus was preserved in the vaults below the church of S. Biagio at Nepi.

The reliefs are borrowed from three charming compositions based on admirable originals. The scene to the right represents the Nymphs occupied in bathing the infant Dionysos; one of them clashes her cymbals, while another holds a dish of fruit, ready for the little one after his bath. The toilette of the boy is depicted to the left, with considerable humour. Bacchus stands, with a comic air of gravity, on a block of stone, and has already donned the nebris and one of his boots. A Satyr is putting on his right boot, while Silenus helps his young master to find a firm support for the vine held in his left hand. The rôle of the Bacchante behind the Satyr cannot be positively determined, as her right forearm is a modern restoration. In all probability she was engaged in tying a ribbon to one of the branches of the vine. Between these two scenes, and without leaving any interval, the sculptor has represented the Ascoliasmos, or dance of the wine-skin. In this dance the object was to jump up and down on a filled wine-skin without falling off, failure bringing a penalty in its train. Thus here we see Silenus flogging the back of a Satyr, who has obviously slipped off the wine-skin beside him.

Foggini, Mus. Cap. IV, 60. *Righetti*, I, 161. Comp. *Gerhard*, Prodromus, p. 217, note 32. *Braun*, Ruinen und Museen, p. 155, No. 32. On the Ascoliasmos, see Arch. Zeitung, V (1847), pp. 129 et seq.

444 (48). **Son of Niobe.**

The only ancient parts are the torso, the upper part of the right arm, the upper half of the left upper arm, the left thigh, and part of the right thigh.

The restoration of this figure is pretty well justified by the better-preserved replica at Florence. The youth has sunk on his left knee and supports himself by press-

ing his left hand against a rock, while he looks up, with an expression of pain, to the quarter whence the fatal blow has reached him.

Bottari, Mus. Cap., III, 42. *Montagnani*, II, 65. *Righetti*, I, 76. *Clarac*, IV, Pl. 588, No. 1273. Comp. *Stark*, Niobe, pp. 250 et seq.

445 (49). **Colossal Head of a Woman.**

Most of the neck and the bust are modern.

This fine head is based upon the art of Scopas (comp. Nos. 121, 417, 604), but shows a considerable increase in the expression of emotion. It strikingly resembles the works of the Messenian sculptor Damophon (2nd or 1st cent. B.C.), which came to light during the excavaton of the temple of Athena Despoina at Cynosura. Thei exe cution is so full of life and freshness, that there seems no reason to doubt its being an original work. It would, however, be rash to give it a definite name, for it is difficult to form, in its present position, an adequate idea of the effect it would produce at the much loftier height for which the sculptor designed it. The eyes were made of precious stones or glass-paste, a mode of heightening the expression used in marble statues only when executed with especial care. A colossal head, found near Alba (Piedmont) and now in the Museum of Turin, resembles the head before us in all essentials, differing only in the bend of the neck. In this example also the back of the head was carved in a separate piece of marble and fastened on to the front part.

Brunn und Bruckmann, Denkmäler griech. und röm. Sculptur, No. 265. Comp. Römische Mittheilungen, IV (1889), p. 218. On Damophon, comp. No. 37. On the head at Turin: Atti della società di archeologia e belle arti della prov. di Torino, I (1875), T. XVII, pp. 315-317.

446 (50). **Torso of a Discobolos.**

This torso is from a replica of the Discobolos of Myron. The execution, especially of the back and right side, is admirable, and undoubtedly reproduces the style of Myron more faithfully than the example in the Vati-

can (No. 333). The fragment formerly belonged to Etienne Mounot, a French sculptor of the second half of the 17th century, who restored it in very bad taste and converted it into a falling warrior.

Bottari, II[I], 69. *Montagnani*, III, 103. *Righetti*, I, 67. *Clarac*, V, Pl. 858A, No. 2112. Comp. *Meyer-Schulze* on *Winckelmann*, Geschichte d. Kunst, IX, 2, § 37, note 156.

447 (53). **Bust of Lucilla.**

The end of the nose and the pedestal have been restored.

The current identification of this excellent bust with Julia Domna, wife of Septimius Severus, is baseless. The profile and the coiffure both closely resemble the portraits, familiar to us from coins, of Lucilla (d. 183 A.D.), sister of Commodus and wife of Lucius Verus.

Bernoulli, Röm. Ikon., II, 2, T. LIX, p. 194, No. 3.

448 (61). **Statue of Silenus.**

Formerly in the Appartamenti Borgia, at the Vatican. The restorations include the nose, both arms with their attributes, and other insignificant parts.

This is the best replica extant of this type of Silenus. The melancholy expression of the habitual heavy drinker and the fat and gross body are rendered with equal perfection. The restorer is probably right in placing a pitcher in the right hand and a cup in the left. The old toper has just begun his carouse, and has not yet imbibed the quantity of the stimulating liquor required by a professional drinker to make the melancholy humour of his sober hours give place to the feeling of satisfied content.

Gerhard, Antike Bildwerke, T. 105, 4 (comp. Prodromus, p. 349). *Pistolesi*, Il Vaticano descritto, III, 25. *Nibby*, Museo Chiaramonti, II, 11. *Righetti*, II, 366. *Clarac*, IV, Pl. 729, No. 1756. Comp. *Braun*, Ruinen und Museen, p. 157, No. 33.

Room of the Doves.

449 (13). **Sarcophagus of Prometheus.**

Formerly in the Villa Pamfili.

The style of the reliefs indicates that this sarcophagus was executed well on in the third century of the Christian era. The scene in the middle of the principal face represents the creation of man. Prometheus holds on his knee a human figure, which he has just modelled from a basket of clay standing by his side, while Pallas inspires it with life by placing on its head a butterfly, the symbol of the soul (Psyche). Between the Titan and the Goddess stands a second human figure, ready for the animating spark. Above are Clotho, spinning the thread of life, and Lachesis, inscribing on a celestial globe the horoscope of the newly-created man. Behind Prometheus lies Gæa, the personification of the earth, holding a cornucopia supported by two boys (comp. No. 5). Above is Oceanos, recognizable by the oar in his right hand and the sea-dragons beside him. In front of Oceanos is Helios, driving his four-horse chariot towards the zenith, while a wind-god, below the horses, sounds a blast on a sea-shell. The creation of man is thus represented as taking place at sunrise. The scene to the right of the principal group represents death. On the ground lies the corpse of a young man, above which hovers the departed soul in the guise of a butterfly, while the mourning Thanatos (comp. No. 185) rests an inverted torch on the breast of the deceased. Beside the corpse sits a Moira or Parca, unfolding the roll of destiny. Beyond is seen Hermes, conducting the soul of the deceased, here represented as a winged maiden, to the Underworld. Just as the creation of man was associated with sunrise, so his death is with night. Above the corpse is seen Selene, with her two-horse chariot, while behind Thanatos stands a shrouded female figure, probably a personification of Nyx or Night. The recumbent Gæa again appears between the legs of Hermes. At the feet of the Gæa, at the other end of the

sarcophagus, is the well-known group of Eros kissing Psyche (see No. 457). This group would be better placed between the creation and the death of man, as it would then, in logical sequence, symbolize the power of love to make life happy. To the left of the Eros and Psyche group, just at the angle of the sarcophagus, Hephæstos and three Cyclopes are seen at work in a cavern, — evidently an allusion to the theft of fire by Prometheus. Adjacent, on the end of the sarcophagus, are a nude man and woman under a tree, whom some interpreters arbitrarily take for Deucalion and Pyrrha, others for Adam and Eve. Perhaps they are simply two mortals living in a state of nature before Prometheus brought fire from heaven to earth. At the other end of the sarcophagus, corresponding to the scene of Hephæstos and his forge, are depicted the punishment and release of Prometheus. The Titan, chained to a rock, is being torn by the eagle; but his deliverer Heracles already advances, bow in hand. On the height behind this hero sits the venerable mountain deity of the Caucasus. Just as birth and death, day and night, are placed opposite each other in the groups relating to Prometheus and the creation of man, so the crime and the deliverance of the Titan are represented in the corresponding scenes at opposite ends of the sarcophagus.

Müller-Wieseler, Denkm. d. alten Kunst, I, 72, 405; II, 65, 838a, 838b. Ann. dell'Inst., 1847, Tav. d'agg. QR, pp. 306 et seq. (where all the earlier bibliography is collected). Wiener archæol. Vorlegeblätter, Serie D, T. XI, 4. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1413, Fig. 1568. Comp. *O. Jahn*, Arch. Beiträge, pp. 169 et seq. Ann. dell' Inst., 1860, pp. 369 et seq. On the naked man and woman, see *Breymann*, Adam und Eva in der Kunst des christlichen Alterthums (Wolfenbüttel, 1893), pp. 6-9.

Above, on the wall, —

450. **Mosaic of the Doves.**

Found by Alessandro Furietti in 1737 in Hadrian's Villa, near Tivoli (*Ficoroni*, in *Fea*, Miscellanea, I, p. CXXXXV, No. 56; Giornale de' Letterati, Roma, 1745, p. 183) and presented to the Museum by Clement XIII. in 1765.

Sosos, the most famous mosaic-worker of antiquity, executed at Pergamum a mosaic representing the unswept floor of a dining-room strewn with fragments of food — a work of which we can form some idea from the mosaic in the Lateran (No. 694). The centre of this mosaic seems to have been occupied by a group of animals. 'The most admirable thing in this mosaic', writes Pliny (Nat. Hist., 36, 184) at the close of his account of it, 'is a dove drinking and throwing a shadow on the water with its head, while other doves sit, preening their feathers, on the edge of the cantharos.' The mosaic before us was evidently inspired by this work of Sosos, but reproduces its original in a decorative manner merely, since we miss in it the obscuration of the water, which Pliny found so wonderful a piece of colouring. In Hadrian's Villa this group was not attached to a wall, but formed the central part, enclosed in a suitable border, of a less carefully executed mosaic floor.

Furiotti, De musivis, T. 1, pp. 29 et seq. *Foggini*, Mus. Cap., IV, 69. *Millin*, Gal. myth., Pl. 43, 190. *Righetti*, I, 40. *Penna*, Viagg. pitt. della Villa Adriana, III, 60. *Guigniaut*, Rel. de l'ant., Pl. 100, 400. *Müller-Wieseler*, Denkm. d. alten Kunst, I, 55, 274. Comp. Beschreibung Roms, III, 1, p. 193, No. 101. *Braun*, Ruinen und Museen, p. 146, No. 26. *Brunn*, Gesch. der griech. Künstler, II, p. 312. *Overbeck*, Schriftquellen, Nos. 2158-2160. Journal of Hellenic Studies, XI (1890), pp. 193, 194. A fragment of the border is to be found in the Augusteum at Dresden: *Hettner*, Die Bildwerke der kgl. Antikensammlung zu Dresden, No. 228.

On the lower console, —

451 (28). **Double Herma, with the heads of two Water Gods.**

A similar double herma, dedicated, according to the inscription on the shaft, to Diana, and terracotta replicas of the two heads were found in the Sanctuary of Diana Nemorensis. As we thus gather that the two types had some close connection with this sanctuary, it seems not unreasonable to suppose that they may personify the two adjacent lakes, the Lago di Nemi and the Lago Albano.

The place in which the Capitoline double-herma was found is unfortunately unknown, and hence we are not in a position to judge whether this hypothesis is applicable to it also.

Bottari, Mus. Cap., I, Animadversiones, T. 3, p. 6. *Montagnani*, III, 1, T. 3, p. 17. Comp. Beschreibung Roms, III, 1, p. 189, No. 83. Bull. dell' Inst., 1885, pp. 227, 228. Röm. Mitth., I (1886), pp. 60, 61. Verhandlungen der 40. Philologenversammlung in Görlitz, p. 159.

452 (37). Sarcophagus of Endymion.

The lid of this sarcophagus, to judge from the rude execution of its griffins and sea-monsters as well as from the character of the inscription, cannot date from an earlier period than the end of the third century B.C. It forms a striking contrast to the reliefs on the sarcophagus itself, which are extremely careful and elegant in execution and give the impression of a modern work. It is evident, indeed, that the sculptor used the claw-tool, an instrument unknown to the sculptors of antiquity. It would thus seem that these reliefs are either entirely modern or have been so worked over by a modern hand that no part of the ancient surface remains. The motives, however, are essentially antique; almost all recur under more or less analogous forms on other sarcophagi of Endymion of undoubted authenticity. The butterfly scratched at the left end of the relief, near the oak-tree, is, however, undoubtedly a modern addition.

According to the inscription on the lid, the sarcophagus was consecrated to a certain Gerontia by her parents. Fabretti, an epigraphist of the second half of the 17th century, published this inscription, with the remark that it was taken from the cover of an admirably executed sarcophagus, which he had seen in the Vigna Monciatti, near the Porta Ostiensis.

Foggini, Mus. Cap., IV, 24, and p. 121. *Righetti*, I, 140. *Hirt*, Bilderbuch, T. V, 8. Comp. *Gerhard*, Prodromus, p. 259. *O. Jahn*, Arch. Beiträge, pp. 51 et seq. *Braun*, Ruinen und Museen, p. 143, No. 25. Arch. Zeitung, XXII (1864), p. 266*. — On the inscription.

Fabretti, Inscriptiones antiquæ, p. 757, No. 625. Corpus. inscr. lat., VI, 3, No. 19,037.

453 (61). **Head of a Roman.**

Parts of the ears have been restored. The bust, composed of coloured marbles and varieties of alabaster, is ancient but belonged to another head.

From the style of the execution and from the closely clipped hair and beard, this head would seem to date from the third quarter of the third century of the present era. It renders the physical and moral individuality of the subject with marvellous realism, and affords another proof of the success with which the art of portraiture was cultivated at this late period. The cast in the eye is indicated with especial skill.

By the window, to the left, —

454 (83). **The so-called Tabula Iliaca.**

Found before 1683 near the Osteria delle Fratocchie, within the bounds of the ancient Bovillæ, and transferred to the Museum under Clement XIII.

This plaque is formed of the fine-grained marble called Palombino, which is admirably adapted for minute execution of this kind. The work is unfinished, the artist having merely sketched the reliefs and omitted to carve the details. The central part represents, as is indicated by the inscription below the city-gate, the destruction of Troy, after Stesichoros. Another inscription, a little lower down, enumerates the epic poems of the Trojan cycle, the subjects of which are reproduced in the reliefs or indicated in the inscriptions of this tablet. A distich, engraved on the band running below the central scene, tells us that the maker of the tablet, or perhaps its original inventor, was a certain Theodoros, whom, thanks to an indication on another similar tablet, we are able to place in the Augustan era. The band extending above the central scene, the left end of which has disappeared, shows scenes from the first book of the Iliad, while scenes

from the last twelve books of the same epic are represented on the horizontal bands on the right side of the tablet. The inscription on the pillar bounding the central scene on the right gives a short résumé of the Iliad from the seventh book to the end, omitting the thirteenth, fourteenth, and fifteenth books. The two bands below the central subject contain a series of scenes from the 'Æthiopis' and the 'Little Iliad'. The arrangement of the missing left side of the tablet may be reproduced from what still remains. Below the strip relating to the first book of the Iliad, which extended to the left side of the plaque (see above), and to the left of a pillar bounding the central scene on the left, were representations of scenes from Books II-XII of the Iliad. The inscription on the pillar gave the contents of Books II-VI.

As a detailed discussion of these scenes, some of which are based on admirable originals, would occupy too much space and time, the writer contents himself with a few remarks on the object of this and other similar tablets. The distich above mentioned shows that this example was intended to epitomize the contents of the Homeric poems. Some authorities have concluded that this was done for use in schools, but it is difficult to understand how such a tablet could be employed for such a purpose. The supposition that it was hung on the wall of the schoolroom, to serve as an illustration for the teacher's oral instruction, is negatived by the small scale of both the reliefs and the inscriptions. The same circumstance militates against the idea that it was held by the pupils themselves, during the lesson, as a kind of handbook. Besides it would have been a very superfluous piece of luxury to use stone tablets for this purpose at a time in which both parchment and papyrus were familiar. The most likely explanation is that these tablets were reproductions of coloured designs used in teaching, but were themselves used, not for this purpose, but mainly as decorations for the walls, the bookcases, or the scrinia (book-boxes, scroll-cases) of libraries and studies.

O. Jahn, Griechische Bilderchroniken, T. I, I*, pp. 2-4 (where all the earlier bibliography is collected), pp. 10-12, 16-19, 21-38, 61, 62-68, 82, 83. *Baumeister*, Denkm. d. kl. Alterthums, T. XIII, Fig. 775, p. 716. Comp. *Loewy*, Inschriften griech. Bildhauer, No. 454. Fünfzigstes Programm zum Winckelmannsfeste der archäol. Gesellschaft zu Berlin (Berlin, 1890), pp. 67, 68. Rheinisches Museum, new series, XLVII (1892), p. 295.

455 (83a), 456 (83b). **Two Fragments of the Tabulæ Iliacæ, representing the Shield of Achilles.**

The lower of these two fragments (No. 83a of the Museum) was found in 1882 in the Via Venti Settembre, near the church of S. Maria della Vittoria. The place where the other (No. 83b) was found is unknown; it was presented to the Museum in 1874 by Augusto Castellani.

The reliefs on these two fragments agree with the description of the shield of Achilles given in the eighteenth book of the Iliad. The tablet to which the lower fragment belonged was made of yellow marble (giallo antico) instead of the usual Palombino marble (comp. No. 454). The difficulty of reproducing such minute figures on this relatively hard stone is shown in the poor execution and the lowness of the relief. The tablet was circular in shape, like the shield itself. The inscription near the middle tells us that it was the work of Theodoros (see No. 454). Verses 483-618 of Book XVIII of the Iliad are engraved in microscopic characters on the border enclosing the reliefs. The object on the reverse of the shield, of which part only is preserved, was in the form of an altar, raised on two steps and surmounted by two large acroteria. Its surface is covered with small squares, like those of a chessboard, in each of which stands a letter. Beginning with the letter A, in the centre, and reading either to the right or to the left, upwards or downwards, we find always a repetition of the same hexameter: Ἀσπὶς Ἀχιλλῆος Θεοδώρηος καθ' Ὅμηρον (the shield of Achilles, made by Theodoros after Homer). A similar anagram occurs in larger letters below the altar: (ἐ)ρεια ἱερεῖ (the priestess to the priest). The object engraved on the other fragment (83b) is also covered with squares containing

letters, but its shape cannot be ascertained with any precision. It seems, however, that the inscription, to be read in all directions as above, was: [Ἀσπὶς] Ἀχίλλειος, Θεοδώρηος ἦ τ[έχνη] (the shield of Achilles, the work of Theodoros). As these two tablets were decorated on the reverse, it is evident that they could not have been immured in a wall, but must have been placed so that both sides could be seen.

Römische Mittheilungen, VI (1891), T. IV-VI, pp. 183-207.

Cabinet of the Venus.

457 (2). **Boy and Girl embracing each other.**

Found on the Aventine, and presented to the Museum in 1749 by Benedict XIV. The restorations include the nose, the left side of the back of the head, parts of the neck, the right hand, the palm of the left hand (fingers ancient), and the left foot of the boy; also the nose and right hand (except the end of the little finger) of the girl and most of the plinth. The restoration of the boy's right hand is known to be correct from traces of three fingers on the girl's face.

This group represents a boy and girl playing with each other. The boy has drawn the head of his companion towards his own with his left hand, and is trying to open her mouth with the forefinger of his right hand, in order to count her teeth or for some similar freak. The close mutual contact thus brought about has awakened in both the sexual instinct. This is weaker in the boy, whose expression is mainly one of roguish curiosity, and stronger in the girl, who gazes at her playmate with half-closed, languishing eyes, presses her right cheek against his left shoulder, and draws his head nearer with her right hand. Both, however, are still too innocent to know how their craving may be satisfied. This innocence is expressed in the most masterly manner, and in such a way that each trait introduced to emphasize this point also adds to the æsthetic effect of the group as a whole. Thus the position of the boy's left leg forms, as it were,

a barrier to any sexual *rapprochement*, while at the same time the way in which the lower parts of the two figures cross each other gives rise to a great number of beautiful and varied lines. The fact that the lower part of the body and the legs of the girl are covered by the drapery, not only emphasizes the thought the artist wished to convey, but also increases the harmony of the composition by bringing the delicate body of the girl into a suitable equipoise with the more vigorous boy. That we have to do, not with a mythological scene, but with a genre group, is proved, if by nothing else, by the face of the boy, the peculiar individuality of which is especially marked by the high cheek-bones and by the way in which the nose springs from deep under the forehead. The group is a product of an artistic tendency which first made its appearance in the time of Alexander the Great and reached its highest development in the Hellenistic period — the tendency, namely, to represent physiological problems in a sensuously charming way. Another clue to the date of the original is afforded by a number of terracottas, mostly from Asia Minor, which presuppose the existence of the marble group and seem from their style to belong to the second century B. C. Some of these terracottas, and also several marble replicas, provide both figures with wings and thus characterize them as Eros and Psyche. This modification resulted in several unhappy alterations of the original composition. To begin with, the addition of the wings itself destroyed the compact harmony of the group. Then, as there was no point in having Psyche's mouth opened by Eros, this genre-like motive was abandoned and the two figures were represented simply as kissing one another. The contrast between the innocence and the sexual excitement of the youthful pair had also to be effaced, and so a sentimental expression was given to the faces, while the boy's left leg was made straight, or nearly so. All these alterations not only changed the entire significance of the group, but seriously impaired the beauty of its outlines.

Müller-Wieseler, Denkm. der alten Kunst. II, T. 54, 681. *Baumeister*, Denkm. des kl. Alterthums, III, p. 1426, Fig. 1576. *Brunn und Bruckmann*, Denkmäler gr. und röm. Sculptur, No. 375. The other publications are collected in *Stephani*, Compte-rendu pour 1877, p. 160, No. 1. Comp. Archäol. Zeitung, XLII (1884), pp 14 et seq. *Pottier et Reinach*, La nécropole de Myrina, I, pp. 410 et seq. *Roscher*, Lexikon der griech. und röm. Mythologie, I, pp. 1370, 1371. Rendiconti della reale Accademia dei Lincei, classe di scienze morali, v (1889), pp. 481 et seq. — The terracotta groups: *Pottier et Reinach*, loc. cit., p. 411, notes 3, 4. *Furtwaengler*, Sammlung Sabouroff, text to Pl. 135, p. 2. Archäol. Anzeiger, 1892, p. 105, No. 11.

458 (1). **Statue of Aphrodite.**

This is probably the statue of Venus, in Parian marble, found under Clement X., opposite the church of S. Vitale (between the Quirinal and Viminal) and afterwards preserved in the 'Casa dei Signori Stati'. See *Bartoli*, Mem. 27 (in *Fea*, Miscellanea, I, p. CCLXXVIII = *Venuti*, Roma antica, p. 304) and *Ficoroni*, in *Fea*, Miscellanea, I, p. CLXVIII, No. 104. Comp. Bull. dell' Inst., 1865, p. 198. The writer is unable to trace the source of the statement, repeated in various handbooks, that the statue was found walled up, like a treasure. The inscription on the base informs us that it was placed in the Capitoline Museum in 1752, under Benedict XIV. The restorations include the point of the nose, the forefinger of the left hand, all the fingers of the right hand, and part of the wrist.

This statue belongs to the types derived from the Cnidian Aphrodite of Praxiteles (comp. No. 316), and therefore it cannot be called an original in the strictest sense of the term. The wonderful harmony, however, which exists between the idea and the form of this figure, proves that it is not a copy of one of these derivative types, but the original work of the sculptor who modified the Praxitelian statue in this way. This artist has represented the goddess an instant later than in the statue of Praxiteles. While the Cnidian Aphrodite is just about to remove her last garment, she of the Capitol has already done so. One consequence of this alteration is that the expression of self-consciousness is much more strongly marked. While the Cnidian Venus merely makes an involuntary movement with her right hand, the Ca-

pitoline Venus protects herself with both arms, one above the other. Instead of standing in an erect and easy posture, she bends a little forward and at the same time shrinks — an attitude decidedly suggestive of a feeling of uneasiness. The figure is also somewhat more slender than that of Praxiteles. A proof of the fine taste and insight of the artist is seen in the fact that he has made a corresponding change in the vase beside the goddess, substituting a slender lecythos for the bulky hydria. He has also taken account of the taste of the later period in which he flourished by arranging the hair of the goddess in a more complicated manner and by adding a fringe to her mantle. The nude is treated with an incomparably beautiful realism, absolutely without parallel in the works that we know certainly to date from the imperial epoch. It seems probable, therefore, that this statue must be referred to an earlier period, such as the second or third century B. C. The back is treated with extraordinary care and shows an individual character, which indicates that the artist in all probability closely followed a living model.

Müller-Wieseler, Denkm. d. alten Kunst, II, T. 26, 278. *Brunn und Bruckmann*, Denkmäler, No. 372. The other references are collected in *Bernoulli*, Aphrodite, pp. 223, and *Friederichs-Wolters*, Bausteine, No. 1459. Comp. Monumenti antichi pubbl. per cura dell' Acc. dei Lincei, I (1892), p. 967.

459 (3). **Leda with the Swan.**

The restorations include some insignificant fragments on the right arm, on the drapery, and on the feet; also the head and neck of the swan.

A young woman tries to protect a swan from a danger threatening it from above. She has sprung from her seat, clasps the swan with her right hand, and shelters it with her mantle, raised in her left hand. The Roman public naturally enough recognized in this group the familiar figure of Leda, guarding the swan, into which Zeus had metamorphosed himself, from the pursuing eagle. It is, however, a question whether the artist of

the original group had not a different association in his mind. The calm expression of the features, the simple and severe arrangement of the hair, and the treatment of the close-fitting chiton all point to an original Greek model of the end of the fifth century. Now, in all the older Greek poetry that has come down to us, Zeus is represented as having been changed into a swan only in connection with Nemesis, the goddess of Rhamnus. Euripides was the first to transfer this metamorphosis to the myth of Leda, after which the newer version gradually pushed the older one into the background. It is, then, quite possible that the original work may have represented Nemesis, not Leda.

Bottari, III, 41. *Montagnani*, II, 64. *Clarac*, III, Pl. 411, No. 715. *Overbeck*, Kunstmythologie, II, p. 493, No. 9; Atlas, VIII, 2. Comp. *O. Jahn*, Arch. Beiträge, p. 204. *Furtwaengler*, Sammlung Sabouroff, I, Einleitung zu den Vasen, pp. 9-12.

Room of the Imperial Busts.

In the middle of the room, —

460 (84). **Portrait-Statue of a Roman Lady.**

The restorations include the point of the nose, all the fingers of the left hand, the thumb and two fingers of the right hand, and parts of the edge of the plinth. The head has been broken off and re-united with the body, but undoubtedly belongs to it.

The figure represents a Roman lady, sitting at her ease, with her right arm resting on her lap and her left on the back of the chair. The calm and easy posture shows the development of the body and the forms of the limbs to great advantage. A statue in the Museo Torlonia, in which we recognize an original of the time of Alexander the Great or the Diadochi, proves that the motive was borrowed from the art of Greece. During the Roman empire it was frequently used, with more or less modification, in the portraits of patrician dames like the one before us. To judge from the arrangement of the

hair and the treatment of the pupils, the Capitoline example is a portrait of a lady of the time of the Antonines. The formerly current assumption that it was Agrippina, wife of Germanicus, requires no special refutation. A head in this room (No. 10 of the Museum Catalogue) is almost certainly a portrait of Agrippina, and the most cursory comparison will show that it bears absolutely no resemblance to the seated figure under review.

Müller-Wieseler, Denkm. d. alten Kunst, I, 68, 371 (where the earlier bibliography is collected). *Overbeck*, Geschichte der griech. Plastik, II^4, p. 445, Fig. 154^o. *Baumeister*, Denkm. des kl. Alterthums, I, p. 232, Fig. 192. Comp. *Bernoulli*, Röm. Ikonogr., II, 1, pp. 245-247. — The statue of the Museo Torlonia: Mon. dell' Inst., XI, 11; Ann., 1879, pp. 182 et seq. I monumenti del Museo Torlonia riprodotti con la fototipia, T. XX, 77. Comp. Röm. Mitth., VI (1891), pp. 295-297, 326-329.

Immured in the left wall, —

461 (89). **Relief of the Deliverance of Andromeda.**

Found in the Piazza SS. Apostoli, in digging the foundations for the Palazzo Muti (*Bartoli*, in *Fea*, Miscellanea, I, p. CCXXXIII, No. 45). It was afterwards taken to the Villa Pamfili. The restorations include the upper edge and the upper right-hand corner of the marble slab, with the part of the rock projecting above the head of Perseus; the end of the nose, the left hand, and parts of the drapery of Andromeda; the left leg of Perseus below the knee (left wing on the sandal ancient) and the lowest part of the right leg; the end of the muzzle of the sea-monster.

Perseus has slain the monster, to which Andromeda had been exposed, and is gallantly assisting the rescued maiden to descend from the rock to which she had been chained. One of the main charms of the composition is the contrast between the knightly form of the youthful hero and the delicate figure and graceful movement of Andromeda. The pictorial character of the relief, especially manifest in the minute treatment of the rocky background, and the fact that a similar composition frequently occurs among the mural paintings of Campania, lead to the conclusion that the work before us was inspired by a picture.

If so, the picture may, perhaps, have been the Perseus of Nicias, a painter who flourished in the reign of Alexander the Great. The large empty space between Perseus and the rock on which Andromeda stands will undoubtedly appear strange to those who remember the desire for a harmonious occupation of the whole available space that prevailed in ancient art down to its latest period. This defect was probably avoided in the original work by the use of colour, representing, as in the mural paintings, an expanse of green turf below and of blue sea above. It is narrated that two other reliefs were found at the same time and place, but that the Marchese Muti, furious over the government's sequestration of the Perseus, caused them to be broken up and re-interred. Evidently all these reliefs formed the central groups in the panels on the walls of a room or portico. As they thus served a decorative purpose usually performed by paintings, it seems quite likely that they were invested, through the medium of colouring, with a more or less pictorial character.

Foggini, Mus. Cap., IV, 52. *Barbault*, Les plus beaux monuments de Rome, Pl. 63. *Braun*, Zwölf Basreliefs, T. X. *Schreiber*, Die hellenist. Reliefbilder, T. XII. For other early references, see *Fedde*, De Perseo et Andromeda (Berolini, 1860), p. 63, No. 1. Comp. Arch. Zeitung, XXXVIII (1880), pp. 150, 151. — On the mural paintings, see *Helbig*, Untersuchungen über die campan. Wandmalerei, pp. 140, 141.

462 (92). **Relief of the Sleeping Endymion.**

Found on the Aventine under Clement XI (*Ficorini*, in *Fea*, Miscellanea, I, p. CXXVI, No. 21). The restorations include, besides the edges of the plinth, four of Endymion's locks, the front of his right foot, the great toe of his left foot, and the point of his lance. The writer has been unable to discover any trace of retouching in the rocky background. Comp. Archäolog. Anzeiger, XXII (1864), p. 266*.

Endymion, worn out by the chase, has dropped on a rock and fallen fast asleep. His dog, standing on the rock beside him and barking vigorously, gives notice of the approach of Selene. The attitude of the handsome youth,

completely relaxed in slumber, is full of charm. This relief, like No. 461 (89), seems to have been inspired by a painting and suggests similar remarks.

Foggini, IV, 53. *Righetti*, I, 16. *Braun*, Zwölf Basreliefs, T. IX. *Schreiber*, Die hellenist. Reliefbilder, T. XIII. Comp. *O. Jahn*, Arch. Beiträge, p. 70. Arch. Zeitung, XXXVIII (1880), p. 156. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 10.

Series of Busts of the Emperors.

It would carry us too far to examine each of these busts in detail and give the literary references concerning them, and the writer will therefore confine himself to mentioning those of which the identification is either certain or probable, adding a few remarks where his opinion seems to require explanation or support. In particular he will call the reader's attention to those cases in which his opinion differs from that of Bernoulli, to whom we owe the most recent researches into the iconography of the Roman emperors. Busts to which no name has been attached will not be noticed except when they possess some artistic peculiarity. Even a rapid and superficial examination of the authenticated busts will prove most interesting and instructive, as the different types of physiognomy furnish a highly luminous commentary on the chief phases of the history of the Empire. The formation of the face and head of members of the Julian family is beautiful, or at the very least normal, in every case. The features of the following emperors and their relatives, down to Septimius Severus, indicate plainly that we have to do with individuals in whom Italic blood predominates and who stand in close relation with Græco-Roman culture. In the head of Septimius Severus we recognize for the first time the presence of a foreign, un-Italic element, which afterwards recurs more and more distinctly and frequently, until it culminates in the rude barbarian countenance of Maximinus the Thracian (No. 62 of Catalogue). Few of the busts in this series, except that of Decius (No. 70), recall what we are accustomed to regard as the specifically Roman type. The face of Constantius

Chlorus (No. 81) is marked by an unhealthy puffiness, such as is common to several of the Illyrian emperors. The series also affords an excellent survey of the gradual decline of art, though this decline is less rapid in the domain of portraiture than in that of ideal creations (comp. Nos. 57, 226, 309, 453, 567). Under Julian the Apostate, indeed, there seems to have been some attempt at a revival of art (see Nos. 490, 491; No. 82 of the Catalogue); but after this the deterioration goes on without interruption until it ends in the caricatures of the Byzantine style (see No. 83 of the Catalogue).

2. Head of Augustus, crowned with a wreath of myrtle (?), which is adorned with three gems.
 Bull. arch. comunale, 1889, T. 7, pp. 140, 141.
4. Probably a portrait of Tiberius (d. 37 A. D.) in his later years.
5. Generally taken for Tiberius, but more probably Germanicus (d. 19 A. D.).
7. Probably the elder Drusus (d. 9 B. C.).
8. Perhaps Antonia (d. 38 A. D.), wife of the elder Drusus.
10. Agrippina (d. 33 A. D.), wife of Germanicus.
11. Caligula (d. 41). There is something peculiar in the execution of this bust, but the writer is not in a position to decide whether it is modern or the product of ancient art working under local conditions.
16. Nero (d. 68). The greater part of the head is due to a restoration of the 17th century.
18. Galba (d. 69); an affected work of the 17th century.
19. Otho (d. 69).
20. Vitellius (d. 69). The authenticity of this bust has been doubted, but it is apparently antique.
21. Vespasian (d. 79).
23. Perhaps Julia, daughter of Titus.
25. Domitia (d. under Trajan), wife of Domitian, with an expression at once charming and dignified. This bust is one of the finest portraits in the collection.
 Bernoulli, Römische Ikonographie, II, 2, T. xxa, xxb, p. 64.

26. Nerva (d. 98), a bust of the 17th century.
27. Trajan (d. 117).
28. Plotina (d. 129), wife of Trajan.
29, 30. No. 29 has been generally taken for a portrait of Marciana, sister of Trajan, and No. 30 for her daughter, Matidia. Both apparently represent Matidia at different ages.

Bernoulli (Röm. Ikonographie, II, 2, T. XXXI, p. 98, 3) thinks that No. 29 represents Marciana; while, farther on (p. 104), he mentions the other bust without naming it.

31, 32. Hadrian (d. 138).
33. Sabina, wife of Hadrian. This bust is an excellent example of the technical skill of the time. The nose has been badly restored and is not in harmony with the rest of the head. The crown of ears of corn and the stephanè show that the empress was represented as Ceres.
34. Ælius Cæsar (d. 138), adopted son of Hadrian.

According to *Bernoulli* (II, 2, p. 135, p. 230, No. 2) this is a bust of Commodus.

35. Antoninus Pius (d. 161).
36. Faustina the Elder (d. 141), wife of Antoninus Pius.
37. Marcus Aurelius when a youth (d. 180).
38. Marcus Aurelius when an older man.
39. Youthful portrait of Faustina the Younger (d. 175), wife of Marcus Aurelius.
41. Lucius Verus (d. 169), adopted son of Antoninus Pius, and for a time colleague of Marcus Aurelius.
43. Commodus when a youth (d. 192).
45. Probably Pertinax (d. 193). See No. 311.
47. This bust is certainly not Manlia Scantilla, wife of Didius Julianus; it is much more likely to be Cornelia Paula, whom Heliogabalus married in 219.
48. Evidently Macrinus (d. 218), not Pescennius Niger. See No. 207.
49. This carefully executed bust is the portrait of some unknown individual who lived during the reign of Hadrian. According to an inscription on the pedestal it is the work of a certain Zenas, who seems to have

belonged to the plastic school of Aphrodisias (Caria), since this somewhat unusual name occurs on an inscription found in that town. The execution reproduces with great skill the characteristics of the bronze style, much more skilfully for example than that of the two Centaurs by the Aphrodisians Aristeas and Papias (Nos. 512, 513).

Loewy, Inschriften griechischer Bildhauer, p. 268, No. 383b.

50. Perhaps a poor bust of Septimius Severus (d. 211).
51. Septimius Severus.
52. This is undoubtedly a somewhat youthful portrait of Julia Domna (d. 217), wife of Septimius Severus. The hair is detachable, so that it could be changed according to the fashion. Comp. Nos. 114, 309.
53. Caracalla (d. 217). Comp. No. 226.
54. This is apparently a poor bust of the same emperor.
59. Perhaps Julia Maesa (d. 223), grandmother of Heliogabalus.
62. Maximinus the Thracian (d. 238). This is a remarkable portrait for that time, wonderfully reproducing the barbaric grossness and brutal energy of this emperor.
63. Maximus (d. 238), son of Maximinus. The designation of this bust must be correct, for it is closely similar to the coins stamped with the likeness of Maximus, while it also bears a striking resemblance to the features of his father.
64. Probably the first Gordianus Africanus (d. 238).
65. Probably the second Gordianus Africanus (d. 238).
66. Pupienus (d. 238).
69. Philippus Cæsar (d. 249), son of the Emperor Philippus Arabs. Comp. No. 233.

Bernoulli, II, 2, pp. 161, 162.

70. Trajanus Decius (d. 251).
72. Probably Hostilianus (d. 251), second son of Trajanus Decius.
79. This bust is generally taken for Carinus (d. 285). The inscription on the pedestal is, however, certainly

modern; the head also shows no resemblance to the coin-portraits of this emperor, while its style indicates an earlier period.

80. The identification of this bust with Diocletian (d. 313) is untenable. It seems more probably a somewhat dry work of the beginning of the second century of the present era. It has recently been taken as a portrait of Marcus Ulpius Trajanus, the father of the Emperor Trajan; and the profile of that personage, known to us from coins, certainly bears a strong resemblance to that of the Capitoline bust.

Bernoulli, II, 2, T. XXVIIIab, pp. 90, 91.

81. This colossal head, formerly in the Vatican, so strikingly resembles the coin-portraits of Constantius Chlorus (d. 304), that its identification with this emperor hardly admits of question. The hair also is treated in the style usual at the end of the third and the beginning of the fourth century. On the other hand it is singular that in a bust of this period the pupils are not plastically treated (see the remarks below, on No. 82); and it is true that among the known works of the time no analogy can be found for so individualised and characteristic a rendering of the features. These peculiarities may, perhaps, be explained by the theory that this portrait is the work of a provincial school of art, which had remained faithful to the older traditions even after the sculpture of Italy and the greater part of the Roman Empire had fallen into a state of decline.

Cavaceppi, Raccolta di statue, III, 57. The above view is contested in Röm. Mitth., VIII (1894), p. 347.

82. This portrait, of which there are other two copies in the Capitoline Museum, Nos. 490 (72) and 491 (73), offers a problem similar to that of the supposed head of Constantius Chlorus (No. 81). It agrees not only with the coin-portraits of Julian the Apostate (d. 363) but also with the graphic description of the person of this emperor given by Ammianus Marcellinus

(xxv, 4, 22). On the other hand the somewhat dry, but careful and even fine execution, and the fact that the pupils are not plastically indicated, point to an earlier period. Indeed, were it not for the likeness to the portraits of Julian, one would be inclined to take these three busts as copies of a Greek bronze original of the fourth century B.C., executed by Roman artists in the third century A.D. It is well known that Julian did his utmost, so far as circumstances and his means allowed, to re-animate the dying classicism in the spheres of politics, morals, and religion. It seems then a natural supposition that this attempt may also have exercised an influence on the plastic arts and evoked in them a kind of renaissance. The inscription on the bust before us is of mediæval origin and hence has no bearing on the identity of the subject.

Bottari, I, 81. *Montagnani*, III, 2, T. 81. Comp. Beschreibung Roms, III, 1, p. 204, No. 75. Corpus inscr. lat., VI, 5, No. 3499*. So far as the writer knows, this bust was first identified with Julian by *Fea*, Nuova descrizione de' monumenti contenuti nel Vaticano e nel Campidoglio, p. 210.

83. So far as the miserable dies for coins of the fourth century allow a comparison, the profile of this head most resembles that of Valentinian I (d. 375).

Room of the Philosophers.

On the upper console, —

463 (1). **Head of a Youth with long hair.**

The end of the nose, the chin, parts of the neck, and probably also parts of the bust have been restored.

This head, once baselessly supposed to be a portrait of Virgil, is probably, like No. 72, derived from the supposed type of Triptolemos.

Bottari, I, 2. *Montagnani*, III, 1, T. II. *Righetti*, I, 15, 3. Comp. No. 72, *Bernoulli*, Römische Ikonographie, I, p. 250, and *Furtwaengler*, Masterpieces, p. 331, note 1.

464 (4). **Head of Socrates.**

Formerly in the Giardino Cesi (Röm. Mitth., VI, 1891, p. 57). The restorations include the nose, parts of the lips, the left cheek with the beard on that side, the neck, and the herma.

Bottari, I, 14. *Righetti*, I, 23, 2.

465 (5). **Herma of Socrates.**

The nose and upper lip have been restored.

Bottari, I, 15. *Montagnani*, III, 1, T. 15.

466 (6). **Head of Socrates.**

The nose, the right eyebrow, the right half of the moustache, the rims of the ears, and the herma are modern.

As all the extant portraits of Socrates show a realistic style, which did not come into vogue till the time of Alexander the Great, none of them can represent contemporary or 'iconic' portraits of the great philosopher. All are types created by later artists, inspired mainly by well-known passages in Plato and Xenophon. This consideration explains the widely-marked difference in the various conceptions. Thus in No. 465 (5) Socrates is represented almost with the physiognomy of Silenus; in No. 464 (4) the features are much nobler. The most ideal conception is that of No. 466 (6), where the lofty intelligence and great good-nature of the philosopher are admirably indicated.

Comp. No. 791 and Jahrbuch des Arch. Instituts, V (1890), p. 160, note 46.

467 (8). **Bust of Carneades.**

The nose and parts of the neck and bust are modern.

Carneades (214-129 B.C.), the founder of the so-called New Academy, visited Rome in 155 B.C. as a member of an Athenian embassy, and produced a great sensation by the keenness of his dialectic. The identification of this bust is warranted by its similarity to an inscribed portrait of the philosopher, formerly in the possession of the Farnese.

Bottari, I, 17. *Montagnani*, III, 1, T. XVII. *Righetti*, I, 23, 3. Comp. *Visconti*, Iconografia greca, I, T. XIX, 1, 2, pp. 222 et seq. *Schuster*, Ueber die erhaltenen Porträts griech. Philosophen, T. I, 4, p. 24.

468 (9). **Head of Ælius Aristides (?).**

The point of the nose and the bust are modern.

Ælius Aristides was a sophist who flourished in the time of the first two Antonines and was distinguished not only for his dazzling eloquence but also for his boundless vanity. The identification of this bust depends upon its resemblance to an inscribed statue of Aristides in the Vatican Library (No. 955); but the likeness is by no means striking and the identification is consequently not beyond a doubt.

Bottari, I, 18, *Montagnani*, III, 1, T. XVIII. *Righetti*, II, 211. Comp. *Visconti*, Iconografia greca, T. XXXI, 4, 5, pp. 349 et seq.

469 (10). **Head of a Hellenistic Poet.**

The nose and bust have been renewed.

The realism with which the withered flesh and sickly expression is reproduced points to an original of the Hellenistic period, while the ivy wreath, seen in a replica found on the Palatine (No. 1031), shows that it is a poet. This writer must have been very popular under the Roman empire, for numerous examples of his portrait are extant. His identification with Callimachus or Philetas is, therefore, probable enough though not beyond doubt.

Bottari, I, 20. *Montagnani*, III, 1, T. XX. *Righetti*, I, 63, 1. Comp. Ann. dell' Inst., 1873, pp. 98 et seq.; Bull., 1883, pp. 89-95. Arch. Zeitung, XXXVIII (1880), pp. 20, 33 et seq.; *Matz-Duhn*, Antike Bildwerke in Rom, I, No. 1770. Athenische Mittheilungen, X (1885), p. 396. Comp. Nos. 710, 1031.

470 (17). **Head of Heracles.**

Formerly, it would seem, in the Vatican (Röm. Mitth., VI, 1891, p. 39, No. 26). The restorations include almost all the back of the head, the neck, the nose, the ribbons (except their upper ends), and almost the whole of the bust. The inscription on the bust, informing us that the head is a portrait of Hieron, is modern.

This head reproduces, but with less delicacy, the same type, presumably created by Scopas, as Nos. 121, 417, and 604. Here, however, Heracles wears the fillet of a victorious athlete, while his ears are swollen like those of a pugilist.

Bottari, I, 33. *Montagnani*, III, 1, T. XXXIII. Comp. Beschreibung Roms, III, 1, p. 218, No. 28. Röm. Mittheilungen, IV (1889), p. 197, No. 12.

471 (21). **Bust of Diogenes.**

Formerly, as it seems, in the Vatican (Röm. Mittheil., VI, 1891, p. 39, No. 31). The nose, the right shoulder, and parts of the drapery on the left shoulder have been restored. The forehead appears to have been retouched by a modern hand.

The identification of this bust with Diogenes rests on a comparison with a statuette in the Villa Albani (No. 753).

Bottari, I, 27. *Montagnani*, III, 1, T. XXVII. *Righetti*, I, 55, 1. Comp. *Visconti*, Iconografia greca, I, pp. 235, 236.

472 (22). **Fragment of a Relief, with the Head of Sophocles.**

The restorations include the nose, pieces of the eyebrow and ear, the edge of the slab, and almost all the coloured background.

Comp. Nos. 289, 662.

Bottari, I, 89. *Montagnani*, III, 2, T. LXXXIX. *Righetti*, I, 55, 2. Comp. *Welcker*, Alte Denkmäler, I, p. 460.

473 (24). **Herma, inscribed 'Asklepiades'.**

Found at the beginning of the 18th century in a tomb on the Via Appia, within the Aurelian Wall.

As there were several eminent men of this name, it is difficult to determine which of them is here represented. The most likely candidate is a celebrated physician, who practised at Rome during the last years of the Republic, and whose characteristic treatment consisted in a strict regulation of the diet. The fact that the execution of the herma points to the third century of our era in no wise militates against this supposition,

as Asklepiades was the founder of a school which was still so important in the latter half of the second century that Galen frequently inveighed against its teachings.

Bottari, I, 3. *Montagnani*, III, 1, T. III. *Visconti*, Iconogr. gr., I, T. XXXIIb, 4, 5, pp. 365, 366,

474 (25). **Bust of Theon of Smyrna.**

Found at Smyrna by Fouquier and acquired at Marseilles by Cardinal Albani, who gave it up to Clement XII (Röm. Mitth., VI, 1891, p. 59, note 205). The front of the nose has been restored.

As the inscription informs us, this bust of the Platonic philosopher Theon was dedicated by his son, a priest bearing the same name. The elder Theon was a philosopher connected with the New Academy, who flourished in the beginning of the second century of our era and devoted himself to mathematics and the exposition of the works of Plato.

Bottari, I, 29. *Visconti*, Iconogr. gr., I, T. XIXa, 3, 4, pp. 227, 228. *Montagnani*, III, 1, T. XXIX. *Schuster*, Ueber die erhaltenen Porträts der griech. Philosophen, T. II, 6, p. 26, No. 20. Comp. Corpus inscr. græc., II, No. 3198.

475 (26). **Head of a Youth, with long wavy hair.**

The nose and the bust have been restored.

This head was formerly identified with Apuleius, but quite baselessly. It is really, like Nos. 72 and 463, derived from the supposed type of Triptolemos. See No. 72.

Bottari, I, 1. *Montagnani*, III, 1, T. I. *Righetti*, I, 47, 2.

476 (33). **Term of Sophocles.**

The restorations include nearly all the back of the head, the nose, nearly the whole of the neck, and pieces of the herma. The inscription, describing the subject as Pindar, is modern.

Comp. Nos. 289, 662.

Bottari, I, 38. *Montagnani*, III, 1, T. XXXVIII.

477 (34). **Head of Sophocles.**

The nose, nearly all the neck, and the herma are modern.

Comp. Nos. 289, 662.

478 (35). **Head of Alcibiades** (?).

Part of the right ear and the herma are modern.

See No. 91.

Bottari, I, 39. *Montagnani*, III, 1, T. XXXIX. *Righetti*, I, 95. Ann. dell' Inst., 1866, Tav. d'agg. O 1, p. 228, III.

479 (38). **Head of Chrysippos** (?).

The restorations include the nose, the rims of the ears, part of the back of the head, most of the neck, and the herma.

This sickly-looking, hollow-eyed old man must have been a very widely known individual, as numerous examples of his portraits have come down to us. [One of these is the adjoining herma, No. 37, usually described as Hippocrates.] Coins of Soli-Pompeiopolis, dating from the second century of the Christian era, show this portrait on the obverse (Fig. 19), while on the reverse is

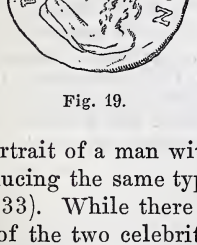


Fig. 19.

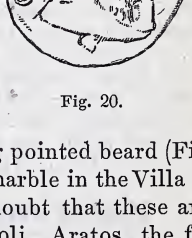


Fig. 20.

the portrait of a man with a long pointed beard (Fig. 20), reproducing the same type as a marble in the Villa Albani (No. 833). While there is no doubt that these are portraits of the two celebrities of Soli, Aratos, the founder of the astronomic epic, and Chrysippos, the Stoic, it is not so easy to determine which is which. Aratos flourished in the first third of the third century B.C., while the literary activity of Chrysippos (ca. 282-209 B.C.) began a little later. The head in the Villa Albani, resembling that on the reverse of the coin, recalls the style of Ly-

sippos, while the other portrait shows the pronounced realism of the Hellenistic age. It, therefore, seems natural to conclude that the head on the reverse is Aratos, that on the obverse Chrysippos. The identification of the long-bearded head with Aratos also agrees with an inscribed portrait of this poet on a mosaic found at Trèves (see No. 287). In any case the Capitoline portrait and its replicas correspond perfectly to all we know of Chrysippos. This philosopher, who systematized Stoicism and developed its dialectic, is described as a small and weakly man, noted for the shabbiness of his dress. Profoundly learned and endowed with the most subtle acuteness, he was extraordinarily productive, publishing more than any other ancient philosopher. His exposition, however, was prolix and his style careless. The worn features of the Capitoline head, its uneasy, nervous expression, the weak eyes, the thin and neglected hair are all characteristic of the feeble bookworm, who, it is easy to believe, was as careless about the adornment of his person as about the form of his literary work. The large number of replicas of this portrait confirms our opinion, for Juvenal expressly states (Sat., II, 4) that one was constantly coming upon plaster heads of Chrysippos.

Bottari, I, 42. *Montagnani*, III, 1, T. 42. *Righetti*, I, 87, 3. Comp. *Friederichs-Wolters*, Bausteine, No. 1626. Jahrbuch des Arch. Instituts, V (1890), Arch. Anzeiger, pp. 56-58. *Furtwaengler, Koerte, Milchhoefer*, Archæol. Studien Brunn dargebracht (Berlin, 1893), pp. 41 et seq. — The coin of Soli-Pompeiopolis: *Imhoof-Blumer*, Porträtköpfe auf Münzen hellen. und hellenist. Völker, T. VIII, 31, 32, p. 69. *Von Sallet*, Zeitschrift für Numismatik, IX (1882), T. IV, 12, 13; pp. 118. 127.

480 (44). **Head of Homer.**

Found among the stones of a wall in the garden of the Palazzo Caetani, not far from S. Maria Maggiore. It came first into the possession of Ficoroni and then into that of Cardinal Albani, the latter ceding it to Pope Clement XII (*Ficoroni*, in *Fea*, Miscellanea, I, p. CXXI, No. 9; Röm. Mitth., VI, 1891, p. 59, note 205). The nose and bust have been restored.

Bottari, I, 54. *Montagnani*, III, 2, T. 54. *Righetti*, I, 15.

481 (45). **Head of Homer.**

The end of the nose, the back of the head, almost the whole of the neck, and the herma have been restored. The face has been retouched by a modern hand.

Comp. *Visconti*, Iconogr. gr., I, p. 60.

482 (46). **Herma of Homer.**

Found on the Esquiline, in the garden of the Canonici Regolari di S. Antonio Abbate (*Ficoroni*, in *Fea*, Miscellanea, I, p. CXXI, No. 9). The nose is modern.

Bottari, Mus. Cap., I, 55. *Montagnani*, III, 2, T. 55. *Visconti*, Iconogr. gr., I, T. I, 1, 2, p. 60 (comp. Opere varie, IV, p. 406. No. 242). *Baumeister*, Denkm. d. kl. Alterthums, I, p. 698, Fig. 755.

The portraits of Homer are, of course, purely imaginative, and the type naturally varies with the different artists. Nos. 480-482 represent the poet as a blind old man. In all three the physical decay and the expression of blindness are represented with so much realism, that it is impossible to date the creation of their original earlier than the time of Alexander the Great. No. 480 (44) reproduces, unfortunately with very mediocre execution, a highly important type, in which the old man appears in a state of poetic inspiration, his head turned upwards in an attitude characteristic of the blind. No. 481 (45) reproduces a similar type, but shows the poet with his mantle drawn over the back of his head. No. 482 (46) is superior in execution to the other two, but is less fine in conception. The mouth is closed, and the rapt poetic expression is gone. Another type of Homer seems reproduced in the busts on the opposite side of the room, Nos. 495-497 (77-79). They have been recognized as portraits of Homer on account of the similarity of their profile to a portrait on the coins of the Paphlagonian city of Amastris, which is certified by an inscription. They represent a majestic and vigorous old man, with an expression of great calmness and dignity; there is no indication of blindness. As these examples are more severe in style than the others, they probably go back to an earlier original.

483 (48). **Bust of Gnæus Domitius Corbulo.**

Formerly in the Vatican, where it passed for a bust of the younger Brutus. The nose, the lobe of the right ear, and parts of the bust are modern.

A marble bust and the head of a statue, both representing the same person as the one before us, were found in 1792 in a small temple at Gabii, which, according to the inscription over the entrance, had been dedicated in 140 A.D. to the family of the Empress Domitia, daughter of Gnæus Domitius Corbulo. The bust still occupied the niche in which it had been originally placed. As the inscription expressly describes Domitia as the daughter of Corbulo and as the latter was the only man of eminence among her ancestors, it seems highly probable that he would occupy a most prominent place in the plastic adornment of the temple and that, consequently, he is the original of all three heads. The fact that several replicas of his portrait have been found is explained by the interest aroused by his personal eminence and his tragic fate. Corbulo was one of the greatest generals of his time, distinguishing himself under Claudius in Germania Inferior, subduing Armenia under Nero after thirteen years of successful campaigning, and repelling the assaults of the Parthians. In 67 A.D. he was forced to commit suicide by Nero, whose jealousy he had awakened.

The bibliography of the subject is collected in *Bernoulli*, Röm. Ikonographie, I, T. 23, pp. 271 et seq.

484 (49). **Bust of the Elder Scipio** (?).

In 1592 this head was placed in the Palazzo dei Conservatori (Röm. Mitth., VI, p. 46). The front of the nose and parts of the ears have been restored.

As the inscription on the cartouche is certainly due to a modern hand, the identification of this portrait, which recurs in numerous replicas, with Publius Cornelius Scipio Africanus, the hero of Zama, is not beyond a doubt. The only plausible ground for this identification is afforded by a Pompeian fresco, which apparently represents the death of Sophoniba. If this be indeed the subject of the paint-

ing, the man standing by the bedside of the Queen would be the Elder Scipio; and the features certainly resemble those of the bust before us. Be that as it may, the Capitoline example harmonizes admirably with the traditional idea of Scipio. We recognize in it, not only the intelligence and the energy, but also the strong self-consciousness and the irritability, which characterized the conqueror of Hannibal. In particular the form of the lower lip, protruding a little and drawn to the right side, indicates a touch of temper, which seems very natural in a man, who, after a glorious military and political career, quitted Rome in a fit of pique against his fellow-citizens and retired to his estate at Linternum. The scar on the left side of the skull would represent the wound that Scipio received at the age of seventeen in a cavalry engagement at the Ticinus. One thing is certain, that the type of the face and the style of the head indicate a personage of the Republican era. It is impossible to determine whether the want of breadth in the bust is due to a reproduction of the typical form of the ancestral busts in wax, or whether it was rendered necessary by the confined space in which it had to be placed.

Bernoulli, Römische Ikonogr., I, T. I, pp. 36 et seq. (all the older literature is given in note 2 on p. 36). *Baumeister*, Denkmäler d. kl. Alterthums, III, p. 1591, Fig. 1654. The hypothesis advanced in the Jahrbuch des Arch. Instituts, V (1890), pp. 213, 214, that this bust represents Ennius, seems to the writer erroneous. It is based on the supposed likeness of this head to the inscribed portrait of Ennius in the mosaic of Monnus, found at Trèves (Antike Denkmäler, I, 1889, T. 49). But this portrait lacks one of the most striking peculiarities of the head before us, *viz.* the closely shaven skull. Besides, it would be difficult to explain the scar on the head if this were Ennius. And finally, it would seem strange that none of the many replicas of the type before us is accompanied by a fillet, or a garland, or any other attribute that would mark it as a poet.

485 (58). **Head of Plato.**

The front of the nose, the herma, and the end of the beard are modern.

Comp. No. 265.

Bottari, I, 67. *Montagnani*, III, 2, T. 67. Comp. Jahrbuch des Arch. Instituts, I (1886), p. 71, No. 1.

486 (59). **Bust of a Young Barbarian.**

Found at Naples. The end of the nose has been restored.

The face wears a gloomy and threatening expression. The ultimate settlement of the question as to what race this barbarian belonged to may be left to the anthropologist, but the singularly flat nose and the thick lips preclude the possibility of his being either a Celt or a German. This consideration takes away the ground from the theory that it is a portrait of Arminius. The fact, moreover, that the hair has been worked with a drill and the pupils are plastically represented, shows that the bust was executed in the time of the Antonines. It seems hardly likely that the Roman public of that day would still take so much interest in the young chief of the Cherusci as to create a demand for portrait-busts of him.

Righetti, II, 233. Comp. *Braun*, Ruinen und Museen, p. 174, No. 44. *Friederichs-Wolters*, Bausteine, No. 1566.

487 (63). **Double Herma of Epicurus and Metrodoros,** with inscriptions.

Found in 1743, in digging the foundations for the portico of S. Maria Maggiore (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLIX, No. 82). The restorations include part of the left eyebrow of Epicurus, the end of the nose of Metrodoros, and the left corner of the herma of the latter.

Comp. Nos. 283, 288.

Buonaccorsi, Lettera sopra la vera imagine d'Epicuro, Roma, 1744. *Bottari*, Mus. Cap., I, animadversiones, T. V, p. 12. *Montagnani*, III, 1, T. V, A,B. *Righetti*, I, 127. Comp. *Visconti*, Iconogr. gr., I, p. 274, note 2.

488 (68). **Bearded Head, wearing a Helmet.**

The front of the nose and the neck are modern.

The current identification with Massinissa, King of Numidia, is baseless. This head seems to be, not a portrait, but an ideal type either of Ares or of some hero. The conception and style indicate an art akin to that of Pheidias.

Bottari, I, 77. *Montagnani*, III, 2, T. 77. *Righetti*, I, 141. Another example of the same type is published by *Visconti*, Iconogr. gr., I, T. XIII, 2, 3, p. 167 (comp. III, p. 418, note 1; Opere varie, IV, p. 409, No. 247), who describes it as a portrait of Miltiades. *Furtwaengler*, Masterpieces, p. 90, note 2.

489 (69). **Bearded Head with a Diadem and a Fillet.**

The nose and most of the neck are modern. The herma is ancient but originally bore another head.

This is evidently a copy of an ideal type dating from the second half of the fifth century B.C.

Bottari, Mus. Cap., I, 78. *Montagnani*, III, 2, T. 78.

490 (72), 491 (73). **Herma and Head of Julian the Apostate.**

The front of the nose has been restored in each case.

See the remarks on No. 82, p. 347.

492 (74). **Bust of Thucydides** (?).

The end of the nose is modern.

The features resemble those of a bust in Holkham Park, Norfolk, which recent criticism takes, with some reason, to be Thucydides. The pupils and iris are indicated by light strokes of the chisel. The correct, but flat and rather cold, treatment of the flesh, and the over-minute execution of the hair and beard, bear the stamp of the period of Hadrian.

Comp. *Michaelis*, Die Bildnisse des Thukydides (Strassburg, 1877), pp. 5 et seq.

493 (75). **Head of Cicero** (?).

Formerly in the Palazzo Barberini. The bust, with its toga, is modern.

This bust seems, from the similarity of its general outlines, to be the same as that treated of under No. 122 and generally accepted as Cicero. The chief difference is that the expression of nervous irritability, merely suggested by the sculptor of No. 122, is here strongly emphasized.

Causeus, Romanum Museum, I, sec. II, T. 57. *Bernoulli*, Röm. Ikonogr., I, T. XII, pp. 138-140 (at p. 139, note 1, is collected the bibliography of the subject). For other references, see No. 122.

494 (76). **Bust of a Man with a Tragic Mask on his Shoulder.**

Found in 1826 near the Tre Madonne, outside the Porta S. Sebastiano.

The arbitrary identification of this bust with Publius Terentius (Terence), the comic dramatist, is sufficiently refuted by the fact that the mask on the right shoulder is shown to be a tragic mask by the onkos, or high part of the hair above the forehead (see No. 271). A later theory suggests that it may be the celebrated philologist Aristarchus, whose portrait was painted by his pupil Dionysius, surnamed the Thracian, a versatile genius of the second century B.C., who dabbled in painting as well as in rhetoric and grammar. This portrait is narrated to have represented Aristarchus 'with Tragedy on his breast', and it has been supposed that Tragedy may have been symbolized by a tragic mask, as in the bust before us. It is, however, much more likely that the bust is that of a tragic actor of the third century of the present era. The execution, especially the mechanical representation of the pupils, indicates this period, while the closely cropped hair and beard resemble the style usual in the portraits of the emperors from Maximinus the Thracian down to Carus.

Ann. dell' Inst., 1840, Tav. d'agg. G, pp. 97 et seq. *Bernoulli*, Röm. Ikonogr., I, pp. 67-69, Fig. 5. Comp. *Braun*, Ruinen und Museen, p. 170, No. 40. *Marx*, Interpretationum hexas (Rostock, 1888), p. 11. Jahrb. d. Arch. Inst., V (1890), Archæol. Anzeiger, p. 55.

495 (77). **So-called Head of Homer.**

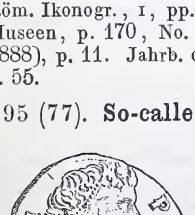


Fig. 21.

The nose, part of the fillet, the neck, and the herma are modern.

The identification with Homer depends on the inscribed portrait of the poet on coins of Amastris, in Paphlagonia. A comparison with Fig. 21, reproducing one of those coins, may be interesting. Comp. the remarks under No. 482.

Bottari, I, 51. Comp. Jahrbuch des Arch. Inst., V (1890), p. 214. Notizie degli scavi, 1892, p. 164. The coins of Amastris: *Imhoof-Blumer*, Portraitköpfe auf Münzen hellen. und hellenist. Völker, T. VIII, 25, p. 68. *Sallet*, Zeitschrift für Numismatik, X (1883), T. III, 5, 6, p. 75, No. 20.

496 (78). **Herma.**

The nose and brows are restorations.

This bust reproduces the same type as No. 495 (77), but has a longer beard and resembles more closely the head on the coins of Amastris.

Bottari, I, 52. *Montagnani*, III, 2, T. 52.

497 (79). **Herma.**

The end of the nose and parts of the bust have been restored.

This is the same type as No. 496 (78), but the execution is much better.

Bottari, I, 53. *Visconti*, Iconogr. gr., I, T. I, 3, 4, pp. 62 et seq. *Montagnani*, III, 2, T. 53. *Baumeister*, Denkm. des kl. Alterthums, I, p. 699, Fig. 756. Jahrbuch des Arch. Inst., V (1890), pp. 213, 214.

498 (82). **So-called Head of Æschylos.**

The end of the nose and the herma are modern.

The lofty and vigorous forms of this head show that the subject was a man of great moral and intellectual distinction. The general style would indicate an origin in the end of the fifth, or the beginning of the fourth century B.C.; but the detailed modelling of the forehead suggests the more realistic tendencies of a later period. A recent attempt has been made to connect the work with Silanion, an Attic sculptor whose activity lasted till well into the fourth century B.C. (comp. No. 265). The identification of the head with Æschylos rests upon the power of its general character and also upon its baldness. That Æschylos was bald, we know from the anecdote, probably due to the pleasantry of some writer of comedies, that Æschylos met his death from the fact that an eagle mistook his head for a rock and let a tortoise fall on it in order to break the shell. This

scene is, indeed, represented on a carved gem. These grounds, however, are not sufficient to establish the identity of the head. They would, for example, apply just as well to Pheidias, who tradition tells us was also bald (see No. 600). We must therefore content ourselves with saying that this head represents a distinguished Greek, who lived not later than the beginning of the fourth century B.C.

Mon. dell' Inst., v, 4; Ann., 1849, pp. 94 et seq. *Baumeister*, Denkm. d. kl. Alterthums, I, p. 34, Fig. 37. *Brunn und Arndt*, Griech. und röm. Porträts, Nos. 111, 112. Comp. *Welcker*, Alte Denkmäler, II, pp. 337 et seq.; V, p. 96. *Friederichs-Wolters*. No. 487. Berliner philolog. Wochenschrift, V (1885), pp. 897-905. Jahrbuch des Arch. Instituts, V (1890), pp. 162, 163, 166. Bayerische Sitzungsberichte, 1892, p. 668.

In the middle of the room, —

499 (98). **Seated Figure of a Roman.**

Formerly in the Palazzo Giustiniani. The head has been broken off but certainly belongs to the body, the direction of the muscles agreeing perfectly with those of the neck. The restorations include the front of the nose, the upper part of the left ear, part of the right shoulder and upper arm, the right hand with the scroll, the left forearm (except the thumb and part of the palm), the left leg to the middle of the thigh, parts of the drapery, the corners of the cushion, almost the whole of the supports of the chair, and the edges of the plinth. The presence of the scroll in the original work is proved by a fragment still remaining on the lap, below the modern scroll.

The powerful body indicates a more than usual amount of health and strength. The irregular visage, with its broad forehead and high cheek-bones, shows a vigorous, almost brutal energy and a large degree of penetrating common sense. The keenness of the eye is accentuated by the way in which the iris is shown in relief, with an incised pupil. A critical expression plays round the half-opened mouth, while there is a suggestion of temper in the two folds seaming the forehead above the nose. The impression of great natural strength and

vigour is still farther heightened by the fact that the sculptor has not smoothed off the marks of his chisel, either on the face or on the drapery. It would be difficult to find anything similar to this in the sculpture of the imperial epoch. The manner in which the eyes are treated finds its only analogy in the terracotta figures on the lids of Etruscan sarcophagi and urns of the second and third centuries B.C. Our statue would, then, seem to date from the Republican period. The powerful personality it represents makes one understand the saying attributed to Cineas, ambassador of Pyrrhos, 'that the Roman Senate seemed like an assemblage of Kings'. The identification of the head of the statue with that of Marcus Claudius Marcellus, the conqueror of Syracuse, as seen on the denarii of Publius Lentulus Marcellinus, has now been generally abandoned.

Galleria Giustiniani, I, 113. *Nibby*, Museo Chiaramonti, II, 46. *Righetti*, II, 367. *Clarac*, V, Pl. 895, No. 2288, Pl. 902, No. 2308. Comp. *Braun*, Ruinen und Museen, p. 167, No. 38. *Bernoulli*, Röm. Ikonogr., I, p. 30. *Schreiber* (Bildwerke der Villa Ludovisi, p. 55) thinks that the head may not belong to the body.

Above the entrance to the Large Saloon, —

500 (119). **Front of a Sarcophagus, with reliefs of the Meleager Myth.**

The reliefs of this sarcophagus consist of several dramatic and animated scenes, which the stonecutter has, of course, copied from more ancient models. They represent the myth of Meleager according to the version which Euripides did most to popularize. If arranged in logical sequence the cycle would begin with the scene to which the sculptor has given the second place from the right. Meleager, goaded by a Fury, who holds out a serpent towards him, is seen disputing with the Thestiades for the fell of the Calydonian Boar. He has already struck down one of his uncles, while the other, whom the same fate awaits, rushes to the fray. The scene at the right end of the sarcophagus shows the consequences of this

action. In order to avenge the death of her brothers, Althæa, the mother of Meleager, burns the brand on which the life of her son depends. The madness of her action is typified by a female figure, probably Ate or a Fury, stretching towards her a flaming torch. To the left of the central group we see the death of Meleager, brought about by the action of his mother. Surrounded by his relatives, among whom the venerable Oineus is recognizable, the youthful hero has just drawn his last breath. A young woman, perhaps his wife Cleopatra, places in his mouth the obolos to pay for his passage across the Styx. Near the bed sits Atalanta, plunged in deep grief. Behind her stands a Parca or Moira, holding the roll of destiny in her left hand and placing her left foot on a wheel, the symbol of Nemesis.

Foggini, Mus. Cap., IV, 35. *Millin*, Gal. myth., T. 104, 415. *Righetti*, I, 148. Comp. *Kekulé*, De fabula Meleagrea, p. 52. Ann. dell' Inst., 1863, pp. 99 et seq.; 1868, pp. 92 et seq. *Rosenberg*, Die Erinyen, p. 60, No. 29.

Large Saloon.

The description begins to the right of the entrance from the Stanza dei Filosofi.

501 (36). **Statue of Pallas.**

Formerly in the Villa d'Este, at Tivoli. The restorations include the head, both arms, the shield, parts of the drapery, three toes of the left foot, one of the right foot, and part of the plinth.

Our comprehension of this statue is facilitated by a comparison with a figure of Pallas in an Attic votive relief, inspired by the same original (Fig. 22). The goddess hastens to the fray, turning her head back as if towards her followers. The restorer has very properly placed a shield on the left arm, while the right hand evidently held a lance. Some authorities have supposed that this statue is a copy, in a freer style, of a figure in a celebrated bronze group by Myron, representing Athena and

Marsyas (comp. No. 661). In this figure, however, both arms were stretched downwards in a gesture of repulsion; and it is impossible to admit of such a restoration of the statue before us, since the left shoulder is decidedly higher than the right. The hypothesis that the



Fig. 22.

Capitoline statue formed a group with the originals of the Apollo Belvedere (No. 160) and the Diana of Versailles must also be rejected, for the proportions and the treatment of the drapery of the Pallas indicate a more ancient period than those of the other two statues.

Mori, Le sculture del Campidoglio, II, 4. *Montagnani*, I, 16. *Clarac*, III, Pl. 462, No. 858A. Ann. dell' Inst., 1864, Tav. d'agg. Q, pp. 235 et seq. *Overbeck*, Berichte der sächs. Ges. d. Wiss., 1867, T. VI, p. 121; Geschichte der griech. Plastik, II[4], Fig. 138, pp. 324 et seq. Comp. Bull. dell' Inst., 1871, p. 66. Arch. Zeitung, XXVIII (1871), p. 41. Abhandl. des archäolog.-epigr. Seminars der Universität Wien, 1880, p. 40. Athenische Mittheilungen, XI (1886), pp. 317, 318. *Friederichs-Wolters*, Bausteine, No. 1176 (where the bibliography of the Attic relief is collected).

502 (34). **Group of a Roman Warrior and a Roman Lady in the guise of Mars and Venus.**

Found in 1750 on the island formed by the Tiber at Fiumicino, and presented to the Museum by Benedict XIV (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLXV, No. 97). The restorations include the crest of the helmet, the front part of the man's nose, his left hand with the lance, three fingers of his right hand, the nose of the woman, the lower part of the lock of hair falling on her shoulder, and three fingers of her right hand.

This mediocre group dates, to judge from its style and from the arrangement of the hair and beard, from the end of the second century or the beginning of the third century of the present era. It is formed in a mechanical way by the combination of two well-known Greek types, one of Aphrodite holding a shield in front of her, and another of Ares, which has lately, with much probability, been referred to a statue by Alcamenes, a pupil of Pheidias (comp. No. 1014). The artist has not departed materially from his models except in the disposal of the woman's arms. A composition arrived at in this way is naturally open to criticism. The manner in which the left leg of the woman is advanced seems utterly pointless in the group before us, while in the statue of Venus it formed a support for the shield. The relation of the Roman masquerading as Mars to the figure beside him is by no means obvious, and he consequently presents a most fatuous appearance. As other, better-executed replicas exist, it is evident that the Capitoline group is a copy, not the original. The original, if so mechanical a combination may be dignified by that term, must have been made in the imperial period and be due to the encouragement given by the Julian emperors to the common cult of Mars and Venus. It furnishes yet another proof of the poverty of the artistic imagination at that epoch.

Bottari, III, 20. *Montagnani*, I, 34. *Millin*, Gal. myth., Pl. 43, 169. *Hirt*, Götter und Heroen, T. v, 39. *Righetti*, II, 217. *Clarac*, IV, Pl. 634, No. 1428. Comp. Berichte der sächs. Ges. d. Wiss., 1861, p. 126. *Fröhner*, Notice de la sculpture antique du Louvre,

p. 161, No. 131. *Helbig*, Untersuchungen über die camp. Wandmalerei, pp. 26, 27. *Bernoulli*, Aphrodite, p. 163, No. 3; Römische Ikonographie, II, 2, pp. 123, 249. *Furtwaengler*, Masterpieces, pp. 384, 385, note 6.

503 (33). **Wounded Amazon.**

Presented to the Museum by Benedict XIV. The restorations include the end of the nose, part of the lower lip, almost all the right arm, the left forearm, the parts of the drapery drawn away from the two wounds, three toes on the left foot, and the margin of the plinth. The legs were broken off but are ancient; they seem to have been slightly retouched round the joints.

A replica of this Amazon, on a gem (Fig. 23), proves that the right arm has been improperly restored; it was not raised with a gesture of pain but leaned on a spear. Plastic replicas, however, in which parts of the right arm are preserved, indicate that the hand grasped the spear higher up than the representation in the gem — somewhat, perhaps, in the attitude shown in Fig. 24. The restoration of the left arm is correct; the Amazon draws away her drapery from her two wounds, one on the right breast, the other a little lower. Our statue thus, like the type of Polycleitos (No. 32), represents a wounded Amazon resting after the fight. In the Capitoline example, however, the motive has been represented with greater consistency and pathological accuracy. It is owing to the wound on the right side that the entire weight of the body is thrown on the left leg, while the right hand is supported on the spear; it is on account, too, of the wound that the left hand removes part of the drapery, that the right side of the bust is exposed, that the head is inclined, and that the features are wrung with pain. The sex of the Amazon is also better indicated by the softer modelling of the flesh, while the expression of mental, as well as physical, suffering gives it a higher spiritual interest. The relation between the two types is happily indicated by the remark of a recent authority, that the artist of the type represented

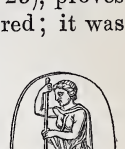


Fig. 23.



Fig. 24.

in the Capitoline example seems to have looked at the Polycleitan type with a critical eye and to have tried to avoid its defects in his reproduction. This sculptor, to judge from the style of the copies of his work, so far as their poor execution permits an opinion, seems to have flourished in the last third of the fifth century B.C. The logical clearness with which he has developed the principal motive, and the manner in which he has emphasized the intellectual element in the expression are characteristic of Attic art. Two Athenian sculptors, Pheidias and Cresilas, are reported to have made bronze statues of Amazons; and many attempts have been made to connect this figure with one or other of those names. These, however, have remained fruitless, both because the execution of the replicas is too mediocre to allow of any thorough analysis of the style of their original, and because we know very little of the artistic methods of Cresilas. It is, however, certain that the original must have been in bronze. The hair of the Capitoline figure is treated in a manner strongly suggestive of bronze-chasing; and the

same remark applies to the arrangement of the folds of the drapery in other replicas, in particular in a fragment at Wörlitz. The name of Sosikles, engraved on the stump adjoining the figure before us, may just as well be that of the owner or art-dealer as of the sculptor.

Jahrbuch des deutschen Arch. Inst., I (1886), pp. 17b, 28, 29, 41-43. *Baumeister*, Denkm. d. klass. Alterthums, III, T. XLVIII, Fig. 1501, p. 1350. *Collignon*, Histoire de la sculpture grecque, I, p. 504, Fig. 257, p. 505. *Brunn und Bruckmann*, Denkmäler, No. 349. Comp. *Robert*, Archæol. Märchen, pp. 109, 110. *Loewy*, Inschriften griech. Bildhauer, No. 434. *Furtwaengler*, Masterpieces, pp. 132-136.

504 (30). **Statue of Apollo.**

Formerly in possession of Cardinal Albani (Röm. Mitth., VI, 1891, p. 59, note 205). The restorations include the nose, the point of the chin, fragments of the hanging locks, part of the neck, almost the whole right arm, the left forearm with the lyre, the right leg from the ankle to a little above the knee, the stump, a small piece of the lower end of the quiver, and the margin of the plinth. The statue has been freely worked over, the front, in particular, having suffered from this cause.

The locks falling on the shoulder prove that this is Apollo, not an athlete. The god here is very powerfully built; the expression of displeasure, which marks the parted lips, seems to indicate that he held his bent bow in his left hand and was about to speed an arrow from the string. The forms still show traces of the archaic style. The head is closely akin to that of the type discussed under No. 1028, which has been referred, not without probability, to a youthful work of Pheidias.

Bottari, III, 14. *Righetti*, I, 194. *Clarac*, III, Pl. 483, No. 929, V, Pl. 861, No. 2188. *Overbeck*, Kunstmythologie, IV, p. 112, No. 1, p. 175, No. 5; Atlas, XX, 22. Comp. Ann. dell' Inst., 1880, pp. 198 et seq. Athenische Mittheilungen, IX (1884), p. 237. *Roscher*, Lexikon der Mythologie, I, 1, p. 456. Röm. Mittheil., VI (1891), pp. 302, 378, 379 (where the head is figured in T. XI, XII). *Furtwaengler*, Masterpieces, pp. 49-55, 197, note 2.

505 (28). **Statue of Harpocrates.**

Found in 1741 in Hadrian's Tiburtine villa (Berichte der sächs. Gesellschaft d. Wiss., 1885, p. 16). The restorations include some of the fingers of the left hand, the lower end of the horn, and parts of the left leg and foot.

Harpocrates is the Greek transformation of the Egyptian Harpechruti, *i.e.* Horus the Child. Egyptian art represented the son of Isis and Osiris sucking his finger as children often do, and the Greeks, mistaking this as a gesture of silence, made Harpocrates the God of Silence. This interpretation was encouraged by the mystic character of the cults of Isis and Serapis, in the train of which the cult of Harpocrates spread from Alexandria throughout the classical world. The style of this statue indicates that it cannot have been executed earlier than the reign of Hadrian. The lotus-flower on the head is an emblem that plays an important part in Egyptian art. The horn in the left hand seems too small for a cornucopia, and its precise signification is doubtful.

Bottari, III, 74. *Piranesi*, Racc. di statue, T. 18. *Montagnani*, II, 72. *Righetti*, I, 17. *Penna*, Viagg. pitt. della Villa Adriana, III, 67. Comp. *Braun*, Ruinen und Museen, p. 189, No. 53. *Roscher*, Lexikon d. gr. und röm. Mythologie, I, p. 2747.

506 (27). **Statue of a Huntsman.**

Found in 1747 in the estate of Ferratella, near the Porta Latina (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLXIII, No. 91). It belonged at one time to Cardinal Albani (Römische Mitth., VI, 1891, p. 59, note 205). The restorations include the end of the nose, almost all the left arm with the spear, almost all the fingers of the right hand, the hare, several branches of the pine, and most of the margin of the plinth.

The attitude of this statue seems determined by an archaic type of an athlete best known through a statue in the Museum of Naples. The sportsman is represented as raising triumphantly above his head the game he has killed — not improbably a hare, as the restorer has taken for granted. The ideal nudity of the body forms an unpleasant contrast to the portrait-head and to the fashionable arrangement of the hair and beard, which, like the treatment of the pupils, proves that the work cannot be of earlier date than the days of the Antonines. The words POLYTIMUS LIB (ertus), inscribed on the left side of the plinth, probably implies that the freedman of that name erected this statue of his patron.

Bottari, III, 60. *Montagnani*, II, 98. *Righetti*, I, 62. *Clarac*, IV, Pl. 740, No. 1787. Comp. *Visconti*, Opere varie, I, p. 83. *Braun*, Ruinen und Museen, p. 188, No. 52. On the Naples statue: *Brunn und Bruckmann*, Denkmäler, No. 331. *Arndt*, Photographische Einzelaufnahmen, I, 2, p. 18.

507 (24). **Statue of Hera.**

Found on the Aventine in 1750. The restorations include the end of the nose, almost the whole of the left arm, the right arm below the biceps, parts of the drapery, the entire lower part of the statue, and the plinth. The line of fracture, which has been carefully obliterated, runs obliquely across the thighs, just below the pelvis.

This statue seems a later development of the type illustrated in the colossal figure at the Vatican, No. 297. It diverges, however, from the latter in the greater softness of its forms and the greater gentleness of its expression, while the head, in keeping with the latter characteristic, is slightly inclined towards the left shoulder. The holes drilled in the fillet prove that the head of this figure also was crowned by a stephanè or diadem of metal. The identification with Hera is indicated by two reliefs over Attic inscriptions, in which this goddess is treated in a precisely similar way (Figs. 25a, 25b). If then the statue, as seems probable, really represents Hera, the restorer has done right in placing a sceptre in the raised left hand and a cup in the right hand, which is lowered and held out a little. Of the two Attic inscriptions above mentioned, one (Fig. 25a) dates from Ol. 93, 4



Fig. 25a.

(405 B.C.) and the other (Fig. 25b) from Ol. 95, 1 (400 B.C.). If we assume that the lapidaries of the relief were inspired by the original of the statue before us, the latest possible date for its creation would be 405 B.C. In any case the conception and style of our statue point to the development of Attic art towards the close of the fifth

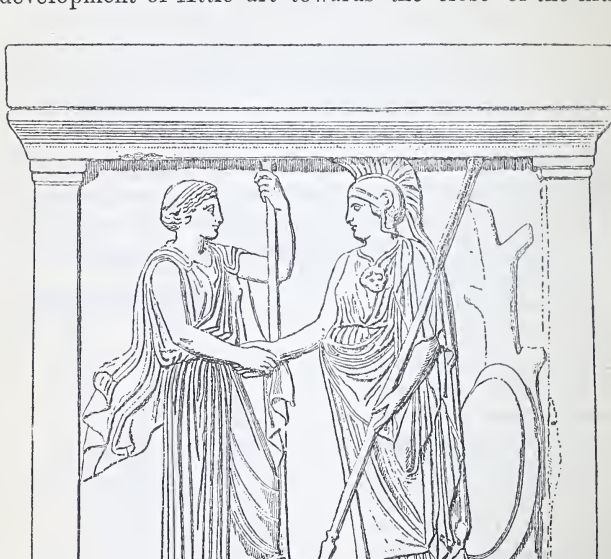


Fig. 25b.

century, immediately following the Pheidian period. It has been suggested, not without plausibility, that the original may have been the statue of Hera by Alcamenes, a pupil of Pheidias, which stood in the temple of that goddess on the Phaleron road. This theory would receive strong confirmation if we could take as proved the other

hypothesis, that a certain type of Aphrodite, extant in many replicas (comp. No. 915), goes back to an original by the same master; for the head of the Capitoline statue bears indeed a striking resemblance to that of this type of Aphrodite.

Bottari, III, 6. *Righetti*, I, 19. *Montagnani*, II, 69. *Clarac*, III, Pl. 423, No. 749. *Overbeck*, Kunstmythologie, III, pp. 428, 446; p. 461, No. 5; pp. 462, 463; Atlas, XIV, 20. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 414, Fig. 455. *Brunn und Bruckmann*, Denkmäler, No. 358. *Roscher*, Lexikon der griech. und röm. Myth., II, p. 1352, Fig. 5, pp. 1353, 1354 (where the statue is identified with Demeter). Comp. Röm. Mitth., IV (1889), pp. 63 et seq. Jahrbuch des Arch. Inst., V (1890), p. 92. Eranos Vindobonensis (Wien, 1893), p. 18. *Furtwaengler*, Masterpieces, p. 82. The head of the Capitoline statue and an example of the cognate type of Aphrodite are given side by side in the Antike Denkmäler herausgegeben vom Arch. Inst., I, T. 55, where also other references are given at p. 45.

508 (22). **Statue of an Old Woman.**

This statue, formerly in the Belvedere of the Vatican, was afterwards transferred to the Palazzo dei Conservatori (Röm. Mitth., VI, 1891, p. 55). The restorations include the head, the right forearm, the fingers of the hand (thumb ancient), the right foot and the part of the drapery that covers it, the margins of the plinth.

The old woman recoils, either in terror or from an actual shock, holding fast with her left hand the mantle that falls over her back and left shoulder. The restorer seems to have placed the head in the proper position, as it is turned towards the person or object the presence of which determines the attitude of the whole figure. The right hand was probably open and stretched somewhat towards the rear. The theory that this old woman was the nurse in a group of Niobe and her children has now, probably, no defenders. In a general way the motive of the figure agrees with that of a female figure that has been preserved to us in several replicas, which, however, represents, not an ugly old woman but a beautiful young one, her face wrung with suffering. The view which sees in this figure a daughter of Niobe has also been generally abandoned. It would, however, fit in very harmoniously

with another famous cycle of statues, which stood in the colonnade of the temple of the Palatine Apollo and represented Danaos standing, with his naked sword, surrounded by his daughters (comp. Nos. 564, 565).

De Rossi, Racc. di statue, T. 25. *Bottari*, III, 62. *Montagnani*, II, 100. *Righetti*, I, 18. *Clarac*, IV, Pl. 780, No. 1947. Comp. *Meyer-Schulze* on *Winckelmann*, Von der Kunst der Zeichnung der alten Völker, chap. IV, § 35. *Welcker*, Alte Denkmäler, V, pp. 88-90. *Stark*, Niobe, pp. 291 et seq. — On the supposed Danaid: Arch. Zeit., II (1844), T. 19, pp. 306, 307. *Clarac*, IV, Pl. 590, No. 1276. Comp. *Stark*, loc. cit., p. 290.

509 (21). **Statue of Hermes (?).**

Found in 1742 at Hadrian's Villa, near Tivoli (*Ficoroni*, in *Fea*, Miscellanea, p. CLVI, No. 75) and presented to the Museum by Benedict XIV. The restorations include the nose, part of the right shoulder, the right forearm, fragments of the left hand, the foot and lower part of the left leg, the end of the right foot, the rock, and the plinth.

This statue represents a youth, resting his left forearm on his leg, which is placed on a rock, and accompanying some calm speech with a gesture of his raised right arm. As Hermes is represented in a similar attitude in vase-paintings of the later period, we have probably to recognize in this statue Hermes Logios or Agoræos, the representative of eloquence. The attitude of the leg helps us to assign a date to the original. Though known both in painting and reliefs of an earlier period, it seems to have been introduced into sculpture in the round by Scopas, and did not become common in this field until the time of Alexander the Great. In the forms of the head and the left hand, our statue recalls the Hermes of Praxiteles (comp. No. 79). The smooth execution points to the time of Hadrian or the Antonines.

Bottari, III, 61. *Montagnani*, II, 99. *Righetti*, I, 49. *Penna*, Viaggio pittorico della Villa Adriana, III, 65. *Clarac*, V, Pl. 859, No. 2170. Comp. *Lange*, Über das Motiv des aufgestützten Fusses, pp. 13 et seq. *Furtwaengler*, Masterpieces, p. 303.

510 (20). **Statue of Apollo.**

Acquired under Clement XIII. The nose, the forearms, the lower parts of the legs, the stump, and the plinth have been restored.

An admirable statue found in 1862 in the Theatre of Dionysos, at Athens, gives us an excellent idea of the original of this poorly executed figure. Apollo is represented with a vigorous frame, vaulted chest, muscular arms and thighs, but with a comparatively small head. The graceful tresses of hair are arranged as was customary both in real life and in art during the archaic period. The style of the work suggests the epoch immediately prior to the birth of a freer school of art, and the details are treated with the utmost care. The type it embodies has therefore been attributed at one time to Calamis and at another to Callimachos, two artists of this transitionary period, who, while following independent lines of inspiration, agreed, according to tradition, in their minute attention to details. If it be the fact, as is apparently the case, that this is the type of Apollo stamped on certain Athenian coins, the god should hold a laurel twig in his lowered right hand and a bow in his left. The legs in the Capitoline example have been improperly restored. The Athenian statue, and three others in which the legs are ancient, are in an attitude that corresponds much better with the character of archaic art. The contrast between the leg supporting the body and the other that is free from weight is much less sharply accentuated, and the line of the lower part of the left leg approaches more nearly to the perpendicular.

Bottari, III, 49. *Righetti*, I, 20. *Clarac*, V, Pl. 862, No. 2189. *Conze*, Beiträge zur Geschichte der griech. Plastik, T. VII, p. 16. Comp. Journal of Hellenic Studies, I, pp. 178 et seq. Athen. Mittheilungen, IX (1884), pp. 239 et seq. *Roscher*, Lexikon der gr. und röm. Mythologie, I, p. 456. Jahrbuch des Arch. Instituts, II (1887), pp. 234, 235. *Overbeck*, Kunstmythologie, IV, pp. 104 et seq. (p. 105, No. 4), 163 et seq. *Collignon*, Histoire de la sculpture grecque, I, pp. 403-406.

511 (17). Statue of a Woman, restored as Roma.

The body belongs to the statue of a woman, the type of which is seen at its best in an example in the Villa Albani (No. 842). The head, inserted in the opening of the drapery, is ancient, but does not belong to this body;

its type reflects that of Polycleitos (comp. No. 58). The restorer has joined the two fragments and placed a spear in one hand and a Victory on the other, thus concocting a Dea Roma.

Jahrbuch der Kunstsammlungen des Allerh. Kaiserhauses, XII (Vienna, 1890), p. 73, Fig. 3a, 3b.

In the middle of the room, —

512, 513 (2, 4). **Centaurs, by Aristeas and Papias of Aphrodisias (Caria).**

These two statues in dark-grey marble (bigio morato) were found by Alessandro Furietti in 1736 in Hadrian's Villa, near Tivoli (*Ficoroni*, in *Fea*, Miscellanea, I, p. CXXXXIV, No. 55). In 1765 they were presented to the Capitoline Museum by Clement XIII. The restorations in the old Centaur consist of the left eyebrow, almost all the fingers of the right hand, the thumb of the left hand, the middle of the right fore-leg, and various parts of the hair, the beard, and the panther-skin. In the young Centaur the restored parts include fragments of the hair, the end of the nose, the points of the ears, both hands, bits of the pedum and nebris, most of the left fore-leg (hoof ancient), the right hind-leg, the tail, the syrinx, most of the pine branch, and pieces of the tree-trunk. The plinths of both figures are in great part modern, but the inscription on that of the young Centaur is ancient except a few of the letters.

An old Centaur and a young one are represented standing opposite each other. Fragments left on the croups of each indicate the Cupids which we know, from better preserved replicas, to have been placed there. The old Centaur, whose arms are bound behind his back, is tormented by the little god of love. He bends the human part of his body spasmodically backwards, looks in the same direction with an expression of mingled pain and wrath, and tries to lash his tormentor with his tail. Our first thought, then, is that Eros was drawing too tight the cords that fasten the Centaur's arms. But a replica in the Louvre, in which the arms of Eros are partly preserved, shows that the god of love was lashing the sides of the Centaur with a whip held in his right hand. There is no

clue to the attitude of the Eros seated on the back of the younger Centaur. It is clear, however, that his burden causes him no inconvenience, as he caracoles gaily and looks laughingly at his tormented comrade. The restorer has represented him snapping the fingers of his right hand; and to this no exception need be taken. In no case can he, as in the example in the Vatican (No. 167), have held a piece of game in it, for the support required for this would have left its traces on his side. The general idea of the group apparently is that the older Centaur, whose age unfits him for amorous badinage, is tortured by the presence of love; while the young Centaur, on the contrary, feels himself just in his element and makes merry over the predicament of his venerable companion. It was quite characteristic of the Hellenistic period to point a moral with a sharply defined antithesis of this kind, and numerous analogies occur in Alexandrian poetry. Besides, the old Centaur, in the treatment of his head and human body, reveals a close resemblance to the Laocoon (No. 153), to the Giants of the Pergamenian frieze, and to the Centaur of an alto-relief found at Samothrace, near the later temple of the Hellenistic period and apparently itself dating from that epoch. We are therefore warranted in tracing the conception of the types before us to Hellenistic art. As other replicas of both figures have been preserved, showing a finer artistic sense, we may also conclude that the Capitoline examples are not original works. Aristeas and Papias of Aphrodisias, whose names appear on the plinths, were evidently merely the copyists, as the attempt to make them out to be the original sculptors is met by the difficulty that, so far as we know, no school of sculpture existed at Aphrodisias before the second century of the present era. The place in which the two figures were found, the forms of the characters of the inscription, and the style of the execution all point to the time of Hadrian. Aristeas and Papias evidently did their utmost to treat the refractory dark-grey marble as if it were bronze. This is especially noticeable in the loose flowing locks of the

two heads, which look as if they had been cast, and in the short hairs on the breast and on the equine part of the bodies, which look as if they had been chased. But this attempt to do violence to the material in which they wrought was a fatal mistake of the two sculptors, in spite of their great technical skill. The imitation of chasing produces a dry effect and seems to cut into the skin; the muscles look like artificial stuffing, quite destitute of organic life. In view of the pretentious way in which they reproduced their model, it need not astonish us that Aristeas and Papias were proud of their work and did not shrink from inscribing their names on the plinths.

Clarac, IV, Pl. 739, No. 1781, Pl. 740, No. 1780. — On the younger Centaur: *Müller-Wieseler*, Denkmäler d. alten Kunst, II, 47, 598. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 127, Fig. 132. *Roscher*, Lexikon d. griech. und röm. Mythologie, II, p. 1053, No. 6. Other references in *Loewy*, Inschriften griech. Bildhauer, No. 369. Comp. *Friederichs-Wolters*, Bausteine, No. 1421. *Roscher*, Lexikon, II, pp. 1051, 1052, 1054, 1078. — On the older Centaur: Jahrbücher des Vereins von Alterthumsfreunden im Rheinland, LXXXXII (1892), Pl. VI, pp. 54 et seq. — On the statue in the Louvre: *Fröhner*, Notice de la sculpture antique du Louvre, I, No. 299. — On the relief of Samothrace: *Conze*, Untersuchungen auf Samothrake, I, T. 52, pp. 23, 27, 28.

514 (3). **The Boy Hercules,** statue in green basalt.

Found about 1590 on the Aventine, opposite Monte Testaccio, in the vineyard of a Monsignore dei Massimi, who sold it to the Municipality for 1000 ducats (Röm. Mitth., VI, 1891, p. 46). The restorations include a piece of the upper half of the right arm, the left hand with the apples, the hanging part of the lion-skin (claws ancient), and the margin of the plinth.

This figure furnishes another and a flagrant proof of the disastrous influence exercised on the plastic art of the imperial period by the growing taste for costly materials in statues. It is carved in touchstone, or green basalt, a stone which is seldom found in blocks of any size. The idea of making a colossal statue of a child is itself a monstrous one. In the present case the monstrosity is exaggerated by the difficulty of reproducing the tender forms of infancy in so refractory a material, while

the colossal dimensions emphasize this difficulty in the most glaring manner. The body appears simply fat; the expression is a grimace rather than a smile. An attempt has been made to justify the sculptor by the pretence that his object was to resolve a kind of physiological problem by suggesting to the beholder that this awkward boy would develop into the noblest of the heroes. This attempt, however, is futile; the statue is and remains an uncouth lump of a boy, giving no hint of his future development. Of the club in the right hand, the handle alone was of stone; the rest was added in bronze. Comp. No. 583.

De Rossi, Racc. di statue, T. 19. *Bottari*, III, 26. *Montagnani*, I, 40. *Millin*, Gal. myth., Pl. 123, 482**. *Righetti*, I, 59. *Clarac*, V, Pl. 781, No. 1956. Comp. *Braun*, Ruinen und Museen, p. 184, No. 50.

Below No. 514, —

515. **Base, with Reliefs from the Myth of Zeus.**

Formerly in the Villa Savelli-Paolucci, at Albano, and presented to the Museum by Benedict XIV. in 1753.

The reliefs on this base portray the life of Zeus from his birth to his recognition as the supreme deity of Olympos. Nothing is left on the face on which the series seems to have begun except a female figure, sitting on the ground. This is generally supposed to be Rhea, just before the birth of her august son. The next face represents Rhea in the act of handing to Cronos the stone, wrapped up in a cloth, which he devours in the belief that it is the infant Zeus. On the third side we see Zeus suckled by the goat Amalthæa and attended by two Corybantes, who strike their shields with their swords to prevent the cry of the infant reaching the ears of Cronos. The seated female figure, wearing a mural crown, probably personifies the island of Crete, with its numerous towns. On the fourth face Zeus, holding sceptre and thunderbolt, appears seated on a throne, below which is a globe, symbol of universal domination.

The other gods stand around him. Pallas is nearest to him, while opposite are Hera and Apollo, the last similar in type of head and arrangement of hair to the statue, No. 510 (20), in this room. Behind the Father of the Gods stands Hermes, above whom is the head of Hephæstos, recognizable by the pileus (comp. No. 89). These reliefs, particularly that of the assembled gods, clearly reveal the artist's desire to follow the severe style of art both in the choice of types and in the design and forms of the figures. This attempt, however, has not been consistently carried out; thus Hermes appears with the wallet, an attribute first assigned to him in Græco-Roman art.

Foggini, Mus. Cap., IV, 5-8. *Müller-Wieseler*, Denkm. d. alten Kunst, II, 62, 803-805. *Overbeck*, Kunstmythologie, II, pp. 170 O, 175 et seq., p. 325, No. 2, p. 326, No. 4, p. 328, No. 9, III, p. 129 E; Atlas, III, 23, 24, IV, 1. *Baumeister*, Denkmäler des kl. Alterthums, II, p. 798, Fig. 861, 862, III, p. 2134, Fig. 2391, p. 2139, Fig. 2142. — For the Cronos and Rhea relief, see also *Roscher*, Lexikon, II, p. 1564, Fig. 14 (comp. Archæol.-epigr. Mittheil. aus Österreich, XVI, 1893, pp. 74, 75). For other references, see *Friederichs-Wolters*, Bausteine, No. 2142.

Room of the Faun.

516 (18). **Sarcophagus with Reliefs of Amazons.**

Found in 1744 on the estate of Salona, outside the Porta Salara, and presented to the Museum by Benedict XIV.

The groups of reliefs, which appear on this and similar sarcophagi, seem to have been inspired by one or several works of art of which the subject was the contests of the Athenians with the invading Amazons. The groups, however, have been treated mainly in a decorative manner; and the stonecutters, by failing to distinguish Theseus, Peirithoos, or Antiope, deprive the reliefs of their specifically Attic character. The decoration of the principal face is divided into three groups. In the middle lies a dead Amazon; her riderless steed is seized by an Athenian warrior, who is himself menaced by

another Amazon with a double-edged axe. As the same representation, minus the dead Amazon, occurs in other sarcophagus-reliefs and turned in the opposite direction, we may assume that the composition is borrowed from a group in the round. To the left of the central scene is an Amazon seated on a rearing horse; a youthful warrior has seized her by the hair with his right hand, while a second Amazon tries to rescue her companion. The relief to the right of the main scene depicts a mounted Amazon, striking with her battle-axe at an unhorsed opponent, in whose behalf another warrior intervenes. Farther to the right is an Amazon, with a spear in one hand and an axe in the other, making her escape over the dead body of an Athenian. At each corner is represented a Victory, the one to the left holding a trophy, that to the right a garland. The object on the point of the trophy is not a scalp but a helmet in the shape of a head covered with hair — a form of helmet extant in several examples in bronze. The representation of the battle is continued by the reliefs at each end of the sarcophagus. The reliefs on the lid show Amazons, some of whom are fettered, seated on the ground in mourning attitudes, while arms of various kinds are placed between them. The execution of all these reliefs is very careful. The boldness with which those of the principal face of the sarcophagus stand out from the background show that the sculptor was a master of the technical side of his art.

Robert, Die antiken Sarkophagreliefs, II, T. 32, 77-77b, pp. 91 et seq. Comp. pp. 76 et seq.

On this sarcophagus, —

517 (21). **Head of Ariadne.**

The nose, the upper lip, and the bust have been restored.

The garland of ivy proves that we have here to do with a woman belonging to the Bacchic cycle; but the expression of the beautiful face seems too calm and noble for that of an ordinary Bacchante. In all probability,

therefore, it represents Ariadne, the most distinguished woman associated with the Bacchic cult. The head preserves various traces of its original colouring. It is obvious that the parts of the marble representing flesh have been treated with some kind of acid, while the rough surface of the hair probably indicates that it was gilded. In this case the ivy-wreath also was doubtless coloured in more or less close imitation of nature. The eyes were made of precious stones or vitreous paste; and it is easy to imagine how their brilliancy would enhance the expression of sweet reverie.

Braun, Ruinen und Museen, p. 195, No. 59.

518 (16). **Boy struggling with a Goose,** probably after Boëthos.

Found in 1741 in the street leading from the Lateran to S. Croce in Gerusalemme (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLII, No. 71). The restorations include part of the boy's right forearm and almost all the left leg, though the foot, except the toes, is ancient. The head of the goose and the adjacent part of its neck are also modern.

A sturdy boy is here represented, standing with his legs parted and his body bent back, while he grasps with both hands the neck of a goose. The unhappy bird struggles violently to free itself, obtaining a good purchase by pressing its bulky body against the ground. The group is admirably compact, and the still undecided contest is depicted with great *vraisemblance* and humour. The eager and determined expression of the boy is especially delicious. The group, of which several replicas are extant, seems to have served as the decoration of a fountain. It is generally accepted as a reproduction of a group by Boëthos, mentioned by Pliny (Nat. Hist., 34, 84). An attempt has been made to identify this Boëthos with a sculptor of the same name, who, as an inscription found in the island of Delos informs us, executed a statue of King Antiochos IV. Epiphanes (175-164 B.C.). We must not, however, too hastily accept the theory that

the original of the group before us was sculptured by an artist who flourished in the second quarter of the second century B.C. The type reproduced by this group was already known to Herondas, the mimographist, who is generally believed to have been a contemporary of Ptolemy Euergetes (246-221 B.C.). If, therefore, the sculptors of the two works are one and the same person, we have to assume that he attained a great age, and executed the Boy with the Goose in his youth and the statue of the Syrian king when a very old man.

Bottari, Mus. Cap., III, 64. *Montagnani*, II, 102. *Righetti*, I, 37. *Clarac*, V, Pl. 874C, No. 2227A. Comp. *Visconti*, Opere varie, IV, pp. 166-168, 396. *Brunn*, Beschreibung der Glyptothek, No. 140. *Overbeck*, Geschichte der griech. Plastik, II[4], pp. 181, 182, 185, 186, notes 7-9. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 29. Other references in *Friederichs-Wolters*, Bausteine, No. 1586. On the Delian inscription: *Loewy*, Inschriften griech. Bildhauer, Nos. 210, 521. The passage in Herondas: Herondae mimiambi, ed. Buecheler, IV, 30.

519 (8). **Boy with a Mask of Silenus.**

Placed in the Museum under Clement XII. The restorations include nearly the whole face of the boy, from a little below the eyes downwards; the right hand, with the lock of the beard of the mask held by it; and the lower parts of the legs.

A small boy amuses himself by putting on a Silenus mask, which is nearly one-third as big as he is. His delight in this prank and his difficulty in managing the unwieldy mask are depicted with the most charming drollery. The mask, representing a morose old man, forms a highly piquant contrast to the laughing face of the boy. The execution is excellent.

Ficoroni, De larvis scenicis, T. 73. *Bottari*, III, 40. *Montagnani*, I, 48. *Righetti*, I, 90. *Clarac*, III, Pl. 540, No. 1134. Comp. *Braun*, Ruinen und Museen, p. 191, No. 55.

In the middle of the room, —

520. **Satyr in rosso antico.**

Found by Furietti in 1736, in Hadrian's Tiburtine villa (*Ficoroni*, in *Fea*, Miscellanea, I, p. CXLIV, No. 55),

and presented to the Museum by Benedict XIV. ten years later. The restorations include the point of the nose, the end of the chin, fragments of the hair, the right arm and bunch of grapes, the left hand and pedum, the hanging part of the goat-skin, the legs (part of the feet ancient), the stump and syrinx, parts of the plinth, and the head, hind-legs, and left fore-leg of the goat.

This type has already been discussed in connection with the replica in the Vatican (see No. 253).

Bottari, III, 34. *Montagnani*, I, 58. *Penna*, Viagg. pitt. della Villa Adriana, III, 59. The remainder of the bibliography is collected in *Friederichs-Wolters*, Bausteine, No. 1500.

Below this statue, —

521. **Base dedicated to Jupiter Sol Serapis.**

Found in 1745 on the Via Appia, near the church of S. Sebastiano (*Ficoroni*, in *Fea*, Miscellanea, I, p. CLXII, No. 90), and presented to the Museum by Benedict XIV. The following restorations have been made in the reliefs of this base. Right Side: the helmet placed upon the Tropæum, the left hand of the Victory, the head of the Roma, nearly the whole of her right leg, her left hand, and the upper part of her spear. Left Side: right hand and right leg of the priest, part of the right arm of Orfitus, with the cup, and the left fore-leg of the bull. Back: right forearm and left shoulder of Gæa; muzzle, right fore-leg, and parts of the hind-legs of the bull; the lower part of the face and part of the right arm of the figure on the bull.

According to the inscription, this base bore some object dedicated to Jupiter Optimus Maximus Sol Serapis (comp. No. 304) by the augur Scipio Orfitus, in fulfilment of a vow. This vow obviously concerned some military event, the success of which satisfied the wishes of Orfitus, as the right face of the base exhibits a 'Tropæum', supported by a Victory and the Dea Roma. The relief on the left face represents the sacrifice offered in accomplishment of the vow. A priest stands before a bull, the muzzle of which he seizes with his right hand. Facing him is a man, presumably Orfitus, with his toga drawn over the back of his head, stretching out his right arm towards the head of the bull. The restorer has

placed a cup in his right hand, but this restoration is doubtful. The background of the relief on the rear of the base is occupied by a city-wall, strengthened with towers. In front of the gate lies Gæa, the personification of the earth (comp. No. 5). Towards her rushes a bull, bearing on its back a man in armour, with a cornucopia in his left hand and a laurel twig in his right. This last figure would seem to be the emperor, under whose auspices Orfitus offers his sacrifice, and the fact that he is mounted on a bull indicates that he is to be regarded as the new Serapis. The face, however, is so badly preserved that it cannot be identified with any known portrait of an emperor. Some have supposed that the augur Scipio Orfitus who erected this base is identical with the augur of the same name who, according to the inscription on another base found in the same place (Corpus inscr. lat. VI, 1, No. 505), celebrated the Taurobolia in 295 A.D. This hypothesis must, however, be rejected, as the style of the reliefs shows that they cannot be later than the beginning of the third century. We know that Caracalla (211-217 A.D.) specially affected the worship of Serapis, and hence we may, perhaps, recognise this emperor in the man riding on the bull.

Foggini, Mus. Cap., IV, 64-67. *Righetti*, I, 99. Corpus inscr. lat., VI, 1, No. 402. — As to Helios-Serapis: *Roscher*, Lexikon der gr. und röm. Myth., I, p. 2026. — On Caracalla's worship, see Rheinisches Museum (new series), XLIX (1894), pp. 394-396.

Room of the Gladiator.

522 (16). **Bust of Marcus Junius Brutus (?).**

The end of the nose, two fragments on the forehead, and another on the left cheek are restorations.

The identification of this bust is rendered probable, though not absolutely certain, by its resemblance to coin-portraits of Brutus. We also recognize in it the traditional characteristics of Cæsar's murderer; a somewhat limited intelligence, a tendency to gloomy dreaming, and a hardness bordering on cruelty.

Bernoulli, Röm. Ikonogr., I, T. XIX, pp. 191 et seq. To the bibliography given by this author must be added: *Visconti*, Opere varie, IV, p. 321, No. 89, *Friederichs-Wolters*, Bausteine, No. 1636, and *Baumeister*, Denkm. des kl. Alterthums, I, p. 361, Fig. 390.

523 (14). **Figure of a Girl.**

Found in 1743 in Hadrian's Villa, near Tivoli (*Ficoroni*, in *Fea*, Miscellanea, p. CLIX, No. 84), and presented to the Museum by Benedict XIV. The restorations include the left hand and nosegay, parts of the fingers of the right hand, and the plinth. The head, which has been broken off and reunited with the body, seems to be the original. The back hair and its ribbons are modern.

This is generally described as a Flora, but is in all probability a mere genre-figure. The technical skill with which the drapery is handled points to a sculptor of the Hadrian epoch. The mantle, falling in heavy, sharply defined folds, is evidently meant to represent some such stiff material as thick satin. It forms a marked contrast to the chiton, which is of a much thinner and more flexible texture. Even so, however, it hinders the forms of the body from having their full value.

Bottari, III, 45. *Piranesi*, Racc. di statue, T. 10. *Visconti*, Opere varie, IV, 15, pp. 101-104, 306, No. 61. *Bouillon*, Musée des antiques, I, 51. *Montagnani*, II, 88. *Righetti*, I, 4. *Guigniaut*, Rel. de l'ant., Pl. 101, 593c. *Clarac*, III, Pl. 439, No. 775A. *Brunn und Bruckmann*, Denkmäler, No. 227. Comp. *Visconti*, Mus. Pio-Clem., I, pp. 149, 150, 154. *Braun*, Ruinen und Museen, p. 199, No. 62. Bayerische Sitzungsberichte (philol.-histor. Classe), 1892, p. 658.

524 (12). **So-called Antinoos.**

This statue was found in 1738, during the excavations carried on in Hadrian's Tiburtine villa by Cardinal Albani, who transferred his right to it to Pope Clement XII (Röm. Mitth., VI, 1891, p. 59). The restorations include the forearms, the right foot, the left foot and lower part of the left leg, the stump, and the plinth. The right hand is ancient, with the exception of the thumb, forefinger, and lower end of the attribute.

This statue represents a somewhat melancholy-looking youth, gazing on the ground and holding in his right hand an attribute, which, as appears from the upper end of it

that has been preserved, seems to have been a slender stick of some kind. The usual appellation of Antinous conflicts with the fact that neither in face nor form does the statue show the characteristics of Hadrian's favourite. This consideration is all the weightier that the statue was found in Hadrian's Villa, as it may be assumed that the emperor would wish the features of a portrait in a statue he was to see so frequently. Some, however, have argued that Antinous is here represented in the character of Hermes, holding an inverted caduceus in his right hand, and that consequently the sculptor has purposely tried to represent him with the features of the messenger of the gods. This view, however, finds absolutely no support in the statues in which we know that the youth was represented as a god (see, *e. g.*, No. 295). In all these cases the individual type of Antinous is preserved, and his rôle of god is simply indicated by the appropriate attributes. Another theory supposes that this is a statue of Hermes, with inverted caduceus, conducting a departed soul to Hades; and this motive might very well have been used for a statue intended to ornament a tomb. No ancient sculptor, however, would have ventured to portray Hermes with forms so essentially unlike those of the traditional types of this deity. It is much more likely, to judge both from the forms and the expression, that we have before us an ideal type created by Hellenistic art. The clue to the type represented would have been offered by the attribute in the right hand. Of this, however, nothing remains except the upper end, to which the lower part of the attribute, evidently made of bronze, was attached. Excluding the possibility of its being a caduceus, we might suppose that it was a branch of a tree. A more probable explanation, however, having regard to the position of the right arm and the direction of the gaze, is that it was a fishing-rod. The figure would in that case form a very suitable decoration for the basin of a fountain. Here, however, a farther question suggests itself: was the statue merely a genre-figure, or did it represent some mytholo-

gical character? If the latter, we might take it for a Narcissos, as it is by no means impossible that the poetry of Alexandria, which treated mythological materials with great freedom, invented a version of the legend in which the beautiful youth fell in love with his reflection while fishing. The elegant but lifeless handling of the nude points to a sculptor of the time of Hadrian.

Bottari, III, 56. *Levezow*, Antinous, T. III, IV, p. 58. *Penna*, Viagg. pitt. della Villa Adriana, III, 54. *Clarac*, V, Pl. 947, No. 2426. *Dietrichson*, Antinoos, T. IV, 9, pp. 145 et seq., p. 182, No. 17. Comp. *Visconti*, Opere varie, IV, p. 327, No. 98. *Wieseler*, Narkissos, pp. 48-59. *Welcker*, Alte Denkmäler, V, pp. 90, 91. *Furtwaengler*, Masterpieces, p. 353, note 5 (where the statue is pronounced an Antinoos-Hermes connected with the art of Euphranor). For other references, see *Friederichs-Wolters*, Bausteine, No. 1659.

525 (10). **Resting Satyr,** probable after Praxiteles.

Nibby (Descrizione della Villa Adriana, p. 11) record that this statue was found in Hadrian's Villa, near Tivoli. It was formerly kept in the Villa d'Este, and was incorporated in the Capitoline collections by Benedict XIV. in 1753. The restorations include the nose, the right forearm and flute, the left arm (except the upper part and the thumb and forefinger on the panther-skin), parts of the panther-skin, the right foot, fragments of the toes of the left foot and of the plinth. In placing a flute in the right hand the restorer seems justified by other replicas

The Satyr, who has just ceased playing the flute, now resigns himself to the dreamy mood awakened by the music. His attitude is full of grace and charm. He leans with his right arm on the stump of a tree; his right leg, thus freed from the weight of the body, is drawn back so that its toe touches his left heel. His left hand rests lightly on his hip, pushing back the panther-skin that falls over his breast. Like most of the Satyr-types created in the fourth century B.C. (comp. No. 881), the figure before us is of a somewhat elevated character, revealing the animal nature almost solely in the pointed ears. The mischievous and sensual nature popularly attributed to the Satyrs is not, indeed entirely effaced, but it is only very slightly indicated. The fine, rather flat nose, the hair pushed back

from the forehead, and the roguish expression that plays round the parted lips show that our Satyr could be mischievous when it suited him, while the languishing glance indicates that the sensual instinct might be awakened without difficulty. The delicate forms of the body show no trace of assiduous activity or gymnastic exercises, but seem to have attained their striking perfection 'by the free grace of nature' (Brunn). As no ancient statue is extant in so many replicas as this one, it used to be assumed that its original was the famous Periboëtos of Praxiteles. This idea, however, conflicts with the fact that the Periboëtos was represented in a group, along with Dionysos and Methe, the personification of drunkenness, while it is obvious that the figure before us was intended to stand by itself. Equally unsatisfactory seems the recent hypothesis that the type was inspired by a painting of Protogenes (second half of the fourth century), representing a resting Satyr with a flute in his hand. In any case it is certain that our statue, both in conception and pose (comp. Nos. 194, 749), possesses the distinctive characteristics of Praxitelian art. This is particularly striking when we regard the best replica, a torso found on the Palatine and now in the Louvre, in which the treatment of the nude shows a strong resemblance to that of the Hermes of Praxiteles discovered at Olympia (comp. No. 79). It is thus very probable that the original of this work was, not the Periboëtos, but another Satyr by Praxiteles. The Capitoline example is executed in the decorative style of the time of Hadrian. Traces of brown colouring still remain on the outside of the panther-skin.

Bottari, III, 32. *Bouillon*, Musée des antiques, I, 55. *Righetti*, I, 105. *Penna*, Viagg. pitt. della Villa Adriana, III, 40. *Müller-Wieseler*, Denkm. d. alten Kunst, I, 35, 143. *Overbeck*, Geschichte der gr. Plastik, II[4], p. 58, Fig. 157, p. 77, note 59 (where the remaining bibliography is collected). *Baumeister*, Denkm. des kl. Alterthums, III, p. 1398, Fig. 1548. Comp., especially, *Brunn*, Beschreibung der Glyptothek, No. 105. Arch. Zeitung, XLIII (1885), pp. 82-85. *Friederichs-Wolters*, Bausteine, No. 1216. *Amelung*, Florentiner Antiken, pp. 18-20. *Furtwaengler*, Masterpieces, pp. 329 et seq.

526 (9). Girl with a Bird.

This statue is, perhaps, the same as the 'Dirce colla colomba' cited among the antiquities transported from the Vatican to the Capitol under Pius V. or Gregory XIII. (Röm. Mitth., VI, p. 39, No. 86). The end of the nose, the right arm, the bird's head, and the upper part and tail of the serpent have been restored.

A girl presses a bird to her breast with her left hand, to protect it from a snake uprearing itself by her side. As the face does not express terror but rather a mixture of pouting and teasing, it has been supposed that the place of the serpent should be taken by a tame cat. Most of the snake is, however, undoubtedly ancient; and we know that tame snakes were common enough in Roman houses not to be objects of alarm. It would have been impossible for the sculptor to introduce a cat into a genre scene of this description, since that animal did not figure among the household pets of classical antiquity.

Bottari, III, 63. *Montagnani*, II, 101. *Righetti*, I, 38. *Clarac*, V, Pl. 877, No. 2235. Comp. *Welcker*, Alte Denkmäler, V, p. 90. *Braun*, Ruinen und Museen, p. 197, No. 60. On serpents in domestication, see *Welcker*, op. cit., II, pp. 264-266. *Roscher*, Lexikon der Myth., I, 2, p. 2469. On the cat, see *Hehn*, Kulturpflanzen und Hausthiere, 4th edit., pp. 374 et seq. *Friederichs-Wolters*, Bausteine, No. 1012. Bull. de l'acad. des inscr. et belles-lettres, XVIII (1890), p. 322.

527 (8). So-called Statue of Zeno the Stoic.

Found in 1701 in the so-called Villa of the Antonines at Civita Lavinia (Lanuvium). Comp. *Ficoroni*, in *Fea*, Miscellanea, I, p. CXX, No. 6. The nose, almost all the right arm, the feet, and the plinth have been restored.

The usual appellation of this statue depends on the very dubious assumption that the villa in which it was found belonged for a time to the Emperor Marcus Aurelius, a zealous disciple of Stoicism. It requires no elaborate refutation since a portrait of Zeno has been recognized in a bust in the Museum of Naples, authenticated by an inscription (comp. No. 287). The statue of the Capitol represents a personality in strong contrast with the bust at Naples. We see here a thickset man, with coarse features,

short neck, and well-developed chest. The rigid attitude and the facial expression seem, as it were, to invite discussion and make us feel that nothing would give the man greater pleasure than to express his opinions in a hectoring and domineering manner. This statue is 'a true specimen of the Greek characteristic, which knew how to transform the entire man into character' (Burckhardt). In fact the harmony obtaining between the conception and the form is so striking, that nothing prevents us from seeing in this statue a Greek original. The vigorous realism, such as is seen, for instance, in the characteristic rendering of the swollen veins of the left hand, indicates the Hellenistic period. Another indication of a Hellenistic origin is seen in the light strokes of the chisel applied to the mantle to represent the horizontal lines made in it when lying folded up in the closet. This latter trace of realism is encountered for the first time in two statues of the Second Attic School, the Maussollos and the Artemisia of the Maussolleum of Halicarnassos. It was chiefly used by the Hellenistic sculptors, as may be seen by a reference to the Giants of the Pergamenian frieze.

Bottari, I, 90. *Piranesi*, Racc. di statue, T. 15. *Montagnani*, II, 96. *Righetti*, I, 14. *Clarac*, V, Pl. 843, No. 2123. Comp. *Visconti*, Opere varie, IV, p. 310, No. 71. *Burckhardt*, Der Cicerone, 1^5, p. 153b. Jahrbuch des Arch. Inst., V (1890); Archäol. Anzeiger, p. 55. — As to the folds in Pergamenian art, see Jahrbuch der preuss. Kunstsammlungen, V (1884), p. 238. — On a similar statue at Munich: *Brunn*, Beschreibung der Glyptothek, No. 163.

528 (6). **Statue of a Woman bearing a Vase.**

Found, according to Pirro Ligorio, in the so-called palæstra of Hadrian's Villa at Tivoli, taken at first to the Villa d'Este, and given to the Museum in 1753 by Benedict XIV. The restorations include the lid of the vase and the part of the figure beneath a line crossing a little below the knees. The head (nose and part of the hair above the forehead restored) is ancient but probably does not belong to this statue. It is of fine-grained Grechetto, whereas the body is of Pentelic marble.

The solemn attitude and the care with which the woman carries the vase, not daring to touch it with her bare

fingers but only with her hands wrapped in her mantle, show that either the vase itself or its contents are very precious or very sacred. The statue has therefore been taken for Psyche, bearing to Aphrodite the water drawn from the Cocytos; or for Pandora, with her mysterious casket; or for one of the Danaïdes. It seems most probable, however, that the figure represents a girl carrying a vase necessary for some religious ceremonial, and that it stood, perhaps with other figures of the same kind, near a sanctuary. It has been alleged that a leaden pipe passed from the vase through the figure, coming out at the back at the point where a piece of marble has been added by the restorer. The restoration of the statue has, however, made it impracticable to test the truth of this assertion. The deduction that it was a fountain-figure at once suggests the difficulty that the contrast between the colossal figure and the comparatively small vessel from which the jet of water issued must have been very inharmonious. It is hard to attribute such an ensemble to ancient art, which was especially happy in its treatment of fountain-figures (comp. Nos. 346, 350). It is, therefore, not unlikely that the opening in the back served for an iron rod fastening the figure to a wall (comp. No. 5).

De Cavaleriis, Antiquæ statuæ urbis Romæ, T. 43. *Bottari*, III, 23. *Visconti*, Opere varie, IV, 27, pp. 193-196, 324, No. 94. *Montagnani*, II, 71. *Righetti*, I, 58. *Penna*, Viagg. pitt. della Villa Adriana, III, 21. Comp. *Winckelmann*, Monumenti ant. ined., I, p. 64. *Braun*, Ruinen und Museen, p. 198, No. 61. Arch. Zeitung, XXII (1864), pp. 202*, 204*.

529 (5). **Head of Dionysos.**

The end of the nose, the bust, and the lower lip have been restored.

This head was formerly supposed to be that of a woman and identified with Ariadne. This interpretation is, however, rendered untenable by the fact that the head of a statue of Dionysos in the Hermitage at St. Petersburg (No. 156 in that collection) agrees in all essentials with the Capitoline example. We have, then, to do with a

representation of Dionysos. It is well known that Praxiteles was the first to create an exhaustive ideal of this god. This ideal was farther developed by later schools of art, with a constantly growing tendency to represent the young god in the most delicate aspect and to make his forms soft and even feminine. The Capitoline example belongs to an advanced stage of this development. It resembles the type of Praxiteles only in its general outlines; the severe style of the Second Attic School has given place to a realistic treatment of the flesh and hair such as did not come into vogue before the time of Alexander the Great. The face is of the most delicate beauty and expresses in the clearest way the tendency of Dionysos to indulge in sweet and dreamy reverie. The neck is wholly feminine in its forms. The locks of hair that enframed the face are unfortunately nearly all broken off. In their original fulness they formed an appropriate background for the fine oval of the face.

Müller-Wieseler, Denkm. d. alten Kunst, II, 33, 375. *Baumeister*, Denkm. d. kl. Alterthums, I, p. 435, Fig. 484. Jahrbuch der Kunstsammlungen des Allerh. Kaiserhauses, II (Vienna, 1883), p. 49. *Roscher*, Lexikon, I, p. 1137, Fig. 16. Nachrichten der Gesellschaft der Wissenschaften zu Göttingen, 1891, pp. 379, 387. For other references, see *Friederichs-Wolters*, Bausteine, No. 1490.

530 (4). **Statue of an Amazon.**

Formerly in the Villa d'Este at Tivoli, given to the Museum by Benedict XIV. in 1753, and restored under Pius VI. The restorations include the neck, the right arm, the left upper arm, the index finger, middle finger, and end of the thumb of the left hand, the bow, the right foot, the left leg from the middle of the thigh to below the knee, the toes of the left foot, the upper part of the stump with the points of the pelta, the plinth, and the helmet. The head, the type of which is the same as that of No. 503, is ancient but does not belong to this statue. The marble of which it is made differs from that of the body both in grain and in its state of corrosion. It is also quite apparent that the edges of the two parts have been smoothed down at the point of junction.

The necessary remarks on this type have been made in connection with No. 195. With respect to the restor-

ation it is important to notice that a fragment of the original attribute, whether spear or leaping-pole, still remains in the left hand.

Jahrbuch des Arch. Inst., I (1886), p. 193. *Baumeister*, Denkm. d. kl. Alterthums, III, T. 48, Fig. 1502, p. 1350 (where the statue is erroneously identified with No. 195).

531 (3). Colossal Head of Alexander.

This head seems to have been among the antiquities ceded by Pius V. to the Municipality in 1566 (Röm. Mitth., VI, p. 37, No. 139). The bust and the lower part of the front of the nose have been restored.

As the profile of this head resembles in all essential points the inscribed portraits of Alexander on Macedonian coins of the imperial epoch, the identification seems justified. Seven holes in the fillet, which must have been intended to hold rays of metal, show that Alexander was depicted as god of the sun. This powerful and beautiful head, with its hair piled up over the forehead and its impassioned expression, has indeed an appearance of the superhuman. As is well known, Alexander was wry-necked; and it is interesting to observe how the sculptor has treated this flaw in the otherwise perfect physical formation of the great king. In the head before us this defect has, as it were, been idealized and made to correspond with a trait in the character of the conqueror of the world; for the oblique position of the neck harmonizes admirably with the passionate agitation indicated in the visage. Both in conception and style this portrait suggests Hellenistic types, and consequently it seems to have been made, not in the lifetime of Alexander, but during the time of the Diadochi. The attempt, repeatedly made of late, to prove that the head simply represents Helios, or the Sun, conflicts with the fact that the features, including the down on the cheeks, bear a distinctly individual character in spite of their idealization.

Müller-Wieseler, Denkm. d. alten Kunst, I, 39, 159. *Baumeister*, Denkm. des kl. Alterthums, I, p. 40, Fig. 45. *Koepp*, Über das Bildnis Alexanders d. Grossen (Berlin, 1892), pp. 20, 21. *Over-*

beck, Gesch. d. gr. Plastik, II[4], p. 147, Fig. 180[b]. Mélanges d'archéologie et d'histoire publ. par l'École Française de Rome, XIII (1893), p. 378, note 3. Other references in *Friederichs-Wolters*, Bausteine, No. 1416.

532 (2). **Statue of Persephone** (?).

Formerly in the Palazzo Cesi, where it was described as an Amazon (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 122), and acquired by the Capitoline Museum under Clement XI (Röm. Mitth., VI, 1891, p. 57). Both arms and the right foot are modern. The head (point of the nose and fragments of the lips modern), the neck, and the nude portions of the bust and of the left shoulder are carved in a separate piece of marble and attached to the body; but there is no doubt whatever that this insertion formed part of the original work. The corrosion and the patina of the marble are the same in both cases. The portions of the bust and shoulder which belong to the insertion agree exactly with the adjacent parts of the body. A coincidence of this kind would be a real miracle if the insertion belonged to another statue and was united to this body at a later period.

The identification is based upon a statuette in the Museo Chiaramonti, which is accompanied by Cerberus and has its drapery arranged in the same way. As her relations with her mother Demeter played the most prominent rôle in the myth and cult of Persephone, the Greek artists were in the habit of representing the latter under the type of a maiden. The dignified, matronly forms of the figure before us and its serious expression prove that its sculptor was possessed by quite a different conception of Persephone, if it be indeed she that is here represented. He has depicted Persephone as the majestic queen of Hades (ἀγαυὴ Περσεφόνεια), perhaps with special reference to the surname of 'Mistress' (δέσποινα) given to her in several of the cults. The arrangement and style of drapery occur in a statue of a woman found at Pergamum. The traces of the horizontal closet-folds of the drapery are indicated in the Capitoline statue as so often in the frieze of the Giants (comp. No. 527). And, lastly, the hem of the neck of the chiton often appears on drapery carved by Pergamenian sculptors. We may therefore recognize

in the Capitoline statue either a Pergamenian original or a copy of such an original. The head presents a singular contrast to the body, showing an older style and corresponding in all essentials to a type by Scopas. This fact, however, can be easily explained in harmony with the Pergamenian origin of the statue before us. We know that the Pergamenian, and indeed the Hellenistic sculptors in general, often used more or less modified head-types of that master. It need not, therefore, appear strange that a Pergamenian artist has on one occasion exactly reproduced such a type, if it, according to his view, gave most complete expression to the ideal he wished to reproduce.

De Cavaleriis, Antiquæ statuæ urbis Romæ, T. 24. *Bottari*, III, 8. *Bouillon*, Musée des antiques, I, 2. *Montagnani*, I, 12. *Righetti*, I, 5. *Clarac*, III, Pl. 417, No. 727. *Braun*, Vorschule, T. 27. — On the statuette in the Museo Chiaramonti: *Overbeck*, Kunstmythologie, III, pp. 473, 474; Atlas, XIV, 16. — As to the folds of the garments in the Pergamenian frieze, see Jahrbuch d. preuss. Kunstsammlungen, V (1884), p. 238. — On the hem: Jahrbuch, loc. cit., pp. 238, 239. — On the more or less modified types of Scopas in Hellenistic, and especially in Pergamenian, sculpture, see *Furtwaengler*, Masterpieces, pp. 392, 397 et seq.

In the middle of the room, —

533 (1). **The Dying Gaul.**

Formerly in the Villa Ludovisi and transferred to the Capitoline Museum under Clement XII. The restorations include the end of the nose, the left knee-cap, all the toes, the part of the plinth on which the right arm leans, the sword, and the adjacent part of the horn. This last object has been improperly restored, as it should certainly represent the mouthpiece of the horn, the opening or bell of which still exists in the ancient portion towards the other end of the plinth. The right arm, which has been broken off and re-united with the body, certainly belongs to it. It has been through a more drastic cleaning process than the rest of the body, but is of the same marble and executed in the same style. The marble of the figure comes in any case from the E. part of the Mediterranean, either from Mt. Sipylon or from the island of Phurne (Furni), between Samos and Icaria, from Thasos or from Thrace (*Sigel*, in *Kinkel*, Mosaik zur Kunstgeschichte, p. 80; Arch. Zeitung, XXXIV, 1876, p. 153; Athenische Mittheilungen, II, 1877, p. 134).

The dying warrior is evidently a Gaul. Round his neck he wears the Gallic torque, or collar of twisted gold-wire, well known through the story of Manlius Torquatus and through examples still extant. The arrangement of the hair and beard is also after the Gallic fashion. Diodoros (V, 28), evidently drawing on an older authority, informs us that the hair of the Gauls, through the constant use of ointment, became so thick and bristly that it could hardly be distinguished from the mane of a horse; and that the Gauls brushed it back from the forehead in such a way that they looked like Pans or Satyrs. According to the same writer, the Gaulish nobles shaved their cheeks and chin and allowed their moustache to grow. The statue reproduces most admirably the type of a northern barbarian not only in the face but also in the forms of the body. The massive extremities, the large bones, the coarse and inelastic skin are all instances of this.

The formerly prevalent assumption that the Gaul had fallen on his own sword in order to avoid captivity is contradicted by the fact that the wound is on the right side of the breast. As the ancients, including the Gauls (comp. No. 884), knew very well that a thrust in the aorta was sure to be fatal, it is far more likely that he would have stabbed himself on the left side. On the other hand the attitude of the body and the position of the wound appear entirely natural, if we assume that the Gaul was wounded on his shieldless right side by an enemy, perhaps while in the act of raising his horn to his lips with his right hand. Mortally wounded, he has dragged himself out of the battle, has broken his horn, and now, lying on his shield, waits with sombre defiance for death. The bent position of his right arm, with the hand turned half-inwards, is pathologically accurate; if the right arm were rigid and the hand turned outwards, the muscles of the right side of the breast would be stretched and the pain of the wound would be aggravated by the tension.

The statue was formerly in the Villa Ludovisi and closely resembles the group of Gauls (No. 884), also till

quite recently in the same villa, not only in conception and general characteristics but even in such details as the pattern of the ornamentation on the shield. Apparently both belonged to one and the same cycle, of which the group formed the centre and our figure the right-hand corner. They cannot, however, have formed the sculptural decoration of a pediment, as the plinths are oval instead of rectangular. The lifelike details of the works would also have been lost at so great a height above the ground. It is therefore probable that the group of the Villa Ludovisi, the Capitoline figure, and the other statues of the series were placed side by side on one or more pedestals of moderate elevation.

Pliny (Nat. Hist., 34, 84) informs us that Epigonos (not, as formerly read, Isigonos), Pyromachos, Stratonicos, and Antigonos had represented the wars between the Gauls on the one side and the kings Attalos and Eumenes of Pergamum on the other. These kings were Attalos I (B.C. 241-197) and Eumenes II (B.C. 197-159). The excavations carried on on the Pergamenian Acropolis have, furthermore, brought to light a number of bases, with inscriptions showing that they bore statues or groups referring to the victories of these monarchs. Tradition also tells us that Attalos I. presented the Athenians with a series of statues celebrating his victories over the Gauls. As already indicated under No. 385, several extant statuettes, in marble, seem to be copies, made by Pergamenian sculptors, of the figures in this cycle. If this view be correct, we are constrained to connect also the Ludovisi group and the Capitoline statue with the Pergamenian sculpture of the time of Attalos I.; for both works show, in spite of their more careful and realistic execution, an essential resemblance in their artistic methods to the above-mentioned statuettes. They cannot, indeed, have actually belonged to the monuments on the Pergamenian Acropolis, since the bases found there show distinct traces of having borne bronze statues, while Pliny expressly says that the four artists named above were workers in metal.

But we are justified in asking whether the Capitoline statue and the Ludovisi group may not be copies of some of the figures in the cycle at Pergamum representing the triumphs of Attalos I. The Ludovisi group certainly reproduces a bronze original, as will appear more clearly when we come to discuss it (No. 884); and what is true of the group is true of the statue. In any case the material and the style of execution prove that both, like the statuettes mentioned under No. 385, are the work of Pergamenian sculptors. Observe, for example, the distinctness with which the fold of skin above the left shoulder of the dying Gaul is indicated. A Roman copyist would certainly have softened such a trait as this.

Müller-Wieseler, Denkmäler d. alten Kunst, I, T. 48, 217. *Baumeister*, Denkmäler d. kl. Alterthums, II, pp. 1234, 1235, Nos. 1408, 1409, pp. 1236 et seq. Revue archéologique, XII (1888), p. 284, Fig. 2. Comp. *Bie*, Kampfgruppe und Kämpfertypen, pp. 129, 130, 137, 140. Other references in *Friederichs-Wolters*, Bausteine, No. 1412, and in the Revue arch., XII (1888), p. 280, note 3. — On the subject represented, see Arch. Zeitung, XL (1882), pp. 163-166, XLI (1883), p. 89. Jahrbuch des Arch. Instituts, III (1888), pp. 150-152. — On the reading 'Epigonos' instead of 'Isigonos' in *Pliny*, Nat. Hist., 34, 84, see Jahrbuch, VIII (1893), pp. 131, 132. — The theory, advanced in the Jahrbuch (VIII, pp. 129-131), that the Capitoline statue reproduces the Tubicen of Epigonos (*Pliny*, Nat. Hist., 34, 88) seems disposed of in Röm. Mitth., VIII (1894), p. 253. — On the wars of the Gauls and the Pergamenian kings: Rheinisches Museum, XL (1885), pp. 114-132. *Van Geldern*, Galatarum res in Græcia et Asia gestæ (Amsterdam, 1888), pp. 203 et seq. — On the bases of the Pergamenian triumphal monument: Alterthümer von Pergamon, II, p. 84. *Loewy*, Inschriften griech. Bildhauer, No. 154, pp. 113-122.

Palazzo dei Conservatori.

The Portico.

To the right of the entrance, —

534. **Colossal Statue of Julius Cæsar** (?).

According to a somewhat doubtful tradition, this statue was found in the Forum of Cæsar. Between 1560 and 1570 it was transferred to the Capitol from the palace of Alessandro Ruffini, Bishop of Melfi (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 180; Röm. Mitth., VI, 1891, p. 34). The restorations include the end of the nose, parts of the forehead and right cheek, both arms, the lower part of the legs, and the plinth. The head, which has been broken off and reunited with the body, seems to be the original one.

The style of this statue points to the end of the first or the beginning of the second century of the present era. This, however, does not militate against its identification with Julius Cæsar, as the cult of the Divus Julius was still celebrated at that epoch, and an occasion to erect a statue of him might easily occur. It is true that the head differs somewhat from that seen on the coin-portraits of Cæsar; the skull is rounder, the face fuller and more youthful. In general type, however, it resembles not only the coin-portraits but also an undoubted head of Cæsar in diorite, which was found in the delta of the Nile and has recently been added to the Barracco Collection. It is therefore quite possible that we have here a highly idealized portrait-statue of Julius Cæsar, executed several generations after his death.

Clarac, v, Pl. 921 B, No. 2318 A. *Bernoulli*, Röm. Ikonogr., I, T. XIV, p. 169, Fig. 21, p. 155, No. 2 (where, in note 3, other references are collected), pp. 165, 168 et seq. Bonner Studien (Berlin, 1890), p. 6. On the Barracco head, see *Barracco et Helbig*, La Collection Barracco, Pl. LXXV, LXXV[a], p. 51.

To the left of the entrance, —

535. **Colossal Statue of an Admiral.**

Formerly, like No. 534, in the possession of Bishop Ruffini (*Aldroandi*, p. 180; Röm. Mitth., VI, 1891, p. 34). The restorations include the right arm, the left hand with the sword, and the front part of the ship's prow. The head is ancient, but it is uncertain whether it belonged to this body.

The ship's prow on the plinth shows that this statue represents a distinguished naval commander. It is usually identified with Octavian, but the head bears no resemblance to any known portrait of the future emperor.

Clarac, v, Pl. 912 A, No. 2331. For other references, see *Bernoulli*, Röm. Ikonogr., II, 1, p. 24, No. 5, pp. 73, 74.

Court.

On the left side, —

536. **Colossal Head of Augustus** (?).

As already remarked several times, it is difficult to give a definite judgment upon colossal portraits when seen at so much closer quarters than was intended by their sculptors. The current identification of this head with Domitian is contradicted by the fact that it lacks the unusually prominent chin which was the distinguishing peculiarity of that emperor's features. Judged by the impression it makes in its present position, the head bears a closer resemblance to Augustus than to any other known portrait. The pupils, incised in the form of a crescent, were evidently filled with enamel. This head, like the fragments of various colossal statues ranged along the opposite wall, formerly lay near the Basilica of Constantine. As the Templum Pacis, built by Vespasian and

burned down in the reign of Commodus, extended to this point, it has been assumed that all these fragments formed parts of statues erected in the vicinity of this lavishly adorned temple. All the fragments were transferred to the Capitol under Innocent VIII (1484-1492).

Francini, Icones, e 3 (Roma ant., 1687, p. 109). *Montagnani*, II, 129. Comp. *Andreas Fulvius*, Antiquitates urbis (Romæ, 1527), folio XXI. *Braun*, Ruinen und Museen, p. 120, Nos. 4, 5. Röm. Mitth., VI (1891), pp. 18, 50, 54.

537. **Reliefs from the Basilica Neptuni.**

To the north of the Septa, close to this building and to the Via Lata, Marcus Agrippa erected the Basilica Neptuni, the remains of which are still visible in the Piazza di Pietra. The stylobate was adorned with reliefs which represented, partly personifications of nations conquered by the Romans, partly trophies of Roman and Barbarian arms. Among these were the ten slabs now preserved in the court of the Palazzo dei Conservatori, which were discovered at different times in the Piazza di Pietra. Seven of them contain personifications, the other three trophies of arms. Other fragments of the same decoration are to be found in the Palazzi Farnese and Odescalchi at Rome and in the Museo at Naples.

Foggini, Mus. Cap., IV, p. 60. *Righetti*, I, 113. *Müller-Wieseler*, Denkm. d. alten Kunst, I, 68, Nos. 375a, 375b (where the earlier bibliography is collected). Bull. della commissione com., VI (1878), T. II, III, No. 3, pp. 13, 283-285, Nos. 1-6; VII (1879), p. 140; XI (1883), pp. 263, 264, Nos. 1, 2. Comp. *Fea*, Miscellanea, I, p. LXIV, No. 21, p. CCXLII, No. 18, p. CCLV, No. 115. Ann. dell' Inst., 1883, pp. 8-10.

By the rear-wall, —

538. **Colossal Bronze Head of the Young Nero** (?).

Formerly in the Lateran, but transferred to the Capitol in 1489, if not sooner (Ann. dell' Inst., 1877, pp. 381-384; Röm. Mitth., VI, 1891, p. 14, note 37, pp. 30, 45, 50; Jahrbuch des Arch. Inst, VI, p. 167, No. 72).

The difficulty of giving a definite name to this head is similar to that mentioned under No. 536: but its former

identification with Domitian or Commodus may be dismissed without remark. Perhaps its most characteristic trait is the arrangement of the hair, which lies close against the upper part of the skull and is wavy below. Among the known portraits of the emperors the only two which show this arrangement are those of Otho and of Nero in his younger years. The forehead of Otho was, however, loftier and more open than that of the Capitoline head, and the skull was rounder. On the other hand this head betrays, not only in the arrangement of the hair but also in the shape of the skull, the profile, and the fulness of the cheeks, a striking resemblance to the coins on which Nero is represented at the age of about twenty, when not quite so stout as he afterwards became. In this case also the incised pupils were filled with coloured enamel.

Montagnani, II, 128. Comp. *Winckelmann*, Gesch. der Kunst, VII, 2, § 18. *Visconti*, Mus. Pio-Clem., VI, p. 211. *Braun*, Ruinen und Museen, p. 119, No. 4. The similarity of the head with the portrait of Nero on the die in *Cohen*, Médailles impériales (I², p. 293, Nos. 208, 209), is very marked; the gold and silver coins struck from this die were minted in 57 A.D., when the emperor was twenty years old.

539, 540. **Two Barbarians in grey marble** (bigio morato).

Formerly in the garden of the Palazzo Cesi (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 126), and acquired in 1720 by Clement XI (Röm. Mitth., VI, p. 56).

The fillet encircling the heads of these two barbarians indicates that they are princes. The fact that the arms of the figure to the right end at the wrist in a smoothly cut face has led to the supposition that these statues represented men whose hands had been cut off. To strengthen this theory reference was made to the story that Marcus Licinius Lucullus, after subduing (B.C. 72) the Scordisci, a Celtic tribe in Pannonia Superior, mutilated in this way all the men capable of bearing arms, in order to punish the tribe for the cruelties it had committed during the war. It is, however, impossible, for several reasons, to establish any connection between this story and the

figures before us. In the first place, these barbarians, to judge by the type of head and the costume, are not Celts but natives of Hither Asia, such as Parthians or Armenians. In the second place, the hard grey marble used and the style of execution, which is somewhat artificial in the treatment of the hair and the folds of the drapery, prove that the two statues do not date from the Republic but from an advanced period of the Empire. Finally, it is obvious that the supposed mutilation is not marked with sufficient distinctness. The smooth surface of the stumps probably means only that the sculptor intended to make the hands in separate pieces and attach them to the arms. In this case the hands would seem to have been crossed in an attitude of sad resignation, such as is frequently seen in the figures of captive barbarians (comp. No. 689).

Antiquarum statuarum urbis Romæ icones (Romæ, 1621), II, T. 39, 40. *De Cavaleriis*, Antiquæ statuæ urbis Romæ, T. 20, 21. *Montagnani*, II, 126, 127. *Righetti*, I, 155, 184. *Clarac*, V, Pl. 852, No. 1261 DE. Comp. *Winckelmann*, Gesch. d. Kunst, XI, 1, § 18; Mon. ant. ined., I, trattato preliminare, p. 87. *Braun*, Ruinen und Museen, p. 117, No. 2.

541. **Group of a Lion and a Horse,** in marble.

According to Flaminio Vacca (Berichte d. sächs. Ges. d. Wissenschaften, 1881, p. 75, No. 71) this group was found under Paul III (1534-50) in the brook Almone, between the Porta d'Ostia and the Basilica of St. Paul. This, however, is a mistake, as it has been established beyond a doubt that it stood, as early as the middle of the fourteenth century, on the staircase of the old palace of the Capitol, on the spot where sentences of death were made public. This spot was, indeed, popularly known as the 'Loco del Lione' (Röm. Mitth., VI, 1891, pp. 6-10, 28, 49; comp. Jahrbuch des Arch. Inst., VI, p. 167, No. 72). The restorations include the head, neck, legs, and tail of the horse, the hind-legs and tail of the lion, and the plinth.

This group represents a lion tearing to pieces a horse which he has just seized. The composition is of wonderful vigour and perspicuity; the execution is in a decorative

style. The surface has, unfortunately, suffered much from the action of damp.

De Cavaleriis, Antiquæ statuæ urbis Romæ, T. 79. *Barbault*, Les plus beaux monuments de Rome, Pl. 61. *Montagnani*, II, 124. *Righetti*, I, 153. Röm. Mittheil., VI (1891), T. 1, pp. 6-10. Comp. *Braun*, Ruinen und Museen, p. 118, No. 3.

By the right wall, near the middle, —

542. **Cube containing the Urn of Agrippina the Elder.**

This cube is known to have stood in the Square of the Capitol as early as the thirteenth century (Röm. Mitth., VI, 1891, pp. 10, 11).

According to the inscription on its face, this cube contained the remains of Agrippina, daughter of Marcus Agrippa, granddaughter of Divus Augustus, wife of Germanicus, and mother of the Emperor Gaius (Caligula). A circular cavity, hollowed out in the top of the cippus, held the urn of precious stone (see No. 218) or metal, in which were deposited the ashes of the deceased. In the 13th century this cavity was enlarged to serve as a measure for grain, while the arms of the two *Banderesi*, or chiefs of the 'Regiones' of the period, and of their notary were carved on the right lateral face of the cube. Immediately after his accession to the throne Caligula himself conveyed to Rome the ashes of his mother and of his brother Nero, both of whom had died in exile, and deposited them with great solemnity in the Mausoleum of Augustus, the tomb of the Julian family. The fact that the cippus was prepared on this occasion explains the description of Agrippina as the mother of Caligula.

Corpus inscr. lat., VI, 1, No. 886. For other references, see Röm. Mitth., VI (1891), p. 10, note 23. Comp. *Gregorovius*, Geschichte der Stadt Rom, VII, p. 562. *Re*, Mostra della città di Roma all' esposizione di Torino nell' anno 1884 (Roma, 1884), pp. 94, 95. Sitzungsberichte der Berliner Akademie, 1886, pp. 1156, 1165, note 34, p. 1166, note 38.

Immured in the wall of the passage leading to the staircase, to the left, —

543 (30). **Inscription from the Columna Rostrata.**

Found in the Forum in 1565.

In B.C. 260 the Consul Duilius defeated the Carthaginian fleet at Mylæ, and in the following year he celebrated the first triumph accorded to a Roman leader for a naval victory. On this occasion a column was erected in his honour in the Forum, adorned with the beaks (rostra) of the vessels he had captured. The inscription narrates the military exploits of Duilius both by land and sea and enumerates the spoils of war he had won. It is not, however, the original inscription but a copy made in the last years of Augustus or the beginning of the reign of Tiberius, when the column was restored or reconstructed. With the exception of a few orthographical irregularities, it appears to reproduce the exact text of the original.

Corpus inscr. lat., I, No. 195, VI, No. 1300. Comp. Sitzungsberichte der philosoph.-philol. Classe der Münchener Akademie, 1890, pp. 293 et seq. Röm. Mitth., VI (1891), pp. 35, 90.

On the first landing of the staircase, —

544-546 (42-44). **Three Reliefs from a Monument in honour of Marcus Aurelius.**

These reliefs were formerly preserved in the church of S. Martina (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 271; comp. Bull. dell' Inst., 1873, pp. 6-8) and were transferred to the Capitol in 1515 (Röm. Mitth., VI, 1891, pp. 24, 25). They are so high up and covered with such a coat of dust, that it is difficult to distinguish the restorations.

544 (42; on the rear-wall, to the left). **Conquered Barbarians craving mercy of Marcus Aurelius.**

During the last fourteen years of his reign Marcus Aurelius was engaged in almost uninterrupted warfare with the Germanic Marcomanni or Quadi and with the Sarmatian Jazygi; but at present it is impossible to say which of these tribes is here represented. The figure of the emperor strikingly resembles his equestrian statue on the Piazza del Campidoglio (see p. 286).

545 (43; on the rear-wall, to the right). **Triumphal Entry of the Emperor.**

546 (44; on the right wall). **Sacrifice in front of the Temple of Jupiter Capitolinus.**

In front of the emperor stands a young assistant (*camillus*; comp. No. 607), holding a box of incense (*acerra*) in his hands. Behind him is the Flamen Dialis, recognizable by his high peaked cap (*apex*). In the background is a reduced representation of the Temple of Jupiter, with its pedimental sculptures.

Drawings of Nos. 544 and 546 are given in the Codex Pighianus (Ber. d. sächs. Ges. d. Wiss., 1868, p. 183, No. 40, p. 184, No. 41). The three bas-reliefs are reproduced in *Bartoli-Bellori*, Admiranda, T. 7-9. *Rossini*, Archi trionfali, T. 49. *Righetti*, I, 165, 167, 168. *Canina*, Gli edifizii di Roma, IV, T. CCXLV, 2-4. *Brunn und Bruckmann*, Denkm. gr. und röm. Sculptur, Nos. 268, 269. Comp. *Braun*, Ruinen und Museen, p. 121, No. 6. Abhandl. d. phil.-hist. Classe d. sächs. Ges. d. Wiss., VI, p. 281. Röm. Mitth., V (1890), p. 75. On the pediment of the Capitoline temple, see Mon. dell' Inst., V, 36; Ann., 1851, pp. 289 et seq. Arch. Zeitung, XXX (1873), T. 57, pp. 2 et seq. *Jordan*, Topographie der Stadt Rom, I, 2, pp. 100, 101. Mélanges de l'École Française de Rome, IX (1889), Pl. II, pp. 120-133.

On the left wall, —

547 (41). **Relief from a Triumphal Monument, probably of the Hadrianic period.**

Formerly in the Piazza Sciarra (Berichte der sächs. Ges. der Wissenschaften, 1881, p. 64, No. 28) and transferred to the Palazzo dei Conservatori a little before 1594 (Röm. Mitth., VI, 1891, pp. 46, 47). The most important restorations include the entire upper part of the monument down to the top of the arch; the crest of the helmet, the right arm and globe, and the right foot of the Roma (or Virtus); the right forearm of the bearded man standing in front of this last figure; the nose, the mouth, the chin, the right forearm with the scroll, and the right foot of the short-bearded man in front of the emperor; the head, the right hand, and the left forearm with the scroll of the emperor; and the eyebrow of the elderly man behind the emperor (comp. Jahrbuch des Arch. Inst., VII, 1892, p. 85, No. 9 a).

It has been supposed that this relief formed part of the decoration of the same edifice as Nos. 544-546, and that, consequently, Marcus Aurelius is the emperor here represented. This opinion is, however, untenable, as the slab is somewhat wider, the relief flatter, and the execution simpler and quieter. The style of the sculpture, as well as the arrangement of the hair and beard of the man in front of the emperor, points to the time of Hadrian; and it is probable that in the missing head of the principal figure we should have recognized a portrait of that emperor. This view is confirmed by the fact that the elderly man standing behind the emperor is clean-shaven, as was customary in the reign of Trajan. It seems natural that the older men may have kept up their youthful habits (comp. No. 550) even under Hadrian, while it seems unlikely that this custom would have survived in the time of the Antonines after the long reign of Hadrian had generalized the fashion of wearing the beard. The emperor, surrounded by standard-bearers and lictors, is received in front of an arch — probably a triumphal arch — by the Dea Roma or by Virtus, the goddess of manly courage (see No. 416), by a youth whose head is encircled by a wide fillet, and by a bearded man wearing a wreath, whose costume consists of a tunic and toga. The two latter figures show distinctly ideal types. In the young man we have probably to recognize the personification of the Roman people; in the bearded man that of the Senate.

Bartoli-Bellori, Admiranda, T. 6. *Rossi*, Archi trionfali, T. 49. *Righetti*, I, 164. *Canina*, Gli edifizii di Roma, IV, T. 245, 1. *Brunn und Bruckmann*, Denkmäler gr. und röm. Sculptur, No. 268. Comp. Bull. dell' Inst., 1873, pp. 7, 8. Abhandlungen der phil.-hist. Classe d. sächs. Ges. der Wissenschaften, VI, p. 281. Bull. della comm. arch. comunale, VI (1878), pp. 16, 17. Römische Mittheilungen, V (1890), pp. 75, 76; VII (1892), p. 255. On the Roma or Virtus, see *Purgold*, Archäologische Bemerkungen zu Claudian und Sidonius, pp. 26 et seq.

Immured in the left wall of the next part of the staircase, —

548. **Relief of Mettius Curtius.**

Found in 1553 in the Forum, near the Column of Phocas.

Though the motive of this relief resembles part of the ornamentation of a Roman lamp, its style shows that it is a work either of the later Middle Ages or of the early Renaissance. The sculptor has availed himself of a slab with an inscription, the text of which is exposed to view on the other side of the wall. The prætor Lucius Nævius Surdinus, whose name occurs in it, is probably the same as the Consul Suffectus of the year 30 A.D. The subject of the relief is Mettius Curtius, the Sabine, pursued by the victorious Romans after the battle between the Capitol and the Palatine and being engulfed by the marsh, which was afterwards named the Lacus Curtius. The relief seems to be a product of the attempts to revive the memory of ancient Rome, which began in the time of Cola di Rienzo and afterwards became continually more numerous. As it was found near the former site of the Lacus Curtius, we may assume that it was placed there to recall the tradition connected with that part of the Forum.

Drawing in the Codex Pighianus (Ber. d. sächs. Ges. d. Wiss., 1868, p. 184, No. 45). *Righetti*, I, 189. Comp. Corpus inscr. lat., VI, 1, No. 1468. Ephemeris epigraphica, III, p. 277, 32 = 1467. *Braun*, Ruinen und Museen, p. 128, No. 11. Rheinisches Museum, XXIV (1869), pp. 478-482 (where the earlier bibliography is collected). Bull. dell' Inst., 1869, pp. 71, 72. Röm. Mitth., VI (1891), p. 34.

Immured in the walls at the top of the staircase, opposite the entrance to the Museum, —

549, 550. **Two Reliefs.**

These reliefs adorned a triumphal arch near the church of S. Lorenzo in Lucina, which was known as the Arco di Portogallo, because the Portuguese ambassadors lived in the adjacent Palazzo Ottoboni (Fiano). Comp. Röm. Mitth., VII (1892), p. 315. In 1662 this arch was removed to widen the Corso, and the reliefs were transferred to the Palazzo dei Conservatori (Röm. Mitth., VI, 1891, p. 53).

549 (left wall). **Apotheosis of an Empress.**

The following parts are evidently modern: the head and neck of the empress, borne aloft by the winged figure; almost all the right wing, the left forearm, and most of the torch of the winged figure; the upper part of the head (with the ear and wreath), the nose, and the fingers of the right hand of the emperor; the nose, the upper lip, and the right hand of the young man seated in front of the pyre.

An empress is raised from the flames of a funeral pyre and borne towards heaven by a winged figure (Æternitas), emblematical of the apotheosis. The emperor, who has decreed the apotheosis, sits on his throne near the pyre and gazes up at the new goddess. The youth seated on the ground in front of the pyre personifies the Campus Martius, where the corpses of the imperial family were burned at the Bustum Cæsarum (comp. No. 218). As the head of the empress is modern, it affords us no clue to identifying the person represented. In the face of the emperor, on the contrary, all of which is ancient except the nose, we recognize the profile and the cut of the beard of Hadrian (not, as usually assumed, of Antoninus Pius or Marcus Aurelius). The empress must therefore be either Plotina, the wife of Trajan, who died in 129 A.D. and was apotheosized by her adoptive son Hadrian, or Sabina, wife of Hadrian, to whom that emperor decreed the same honour after her death in 136 A.D.

550 (right wall). **Emperor proclaiming a decree.**

The following parts are certainly modern: the head, the right forearm, and the left hand with the scroll of the principal figure standing on the tribune; the noses and right forearms of the two bearded men standing behind the emperor and also the left arm and spear of the lower of the two; the front part of the face of the boy in front of the tribuna; the end of the nose, the right forearm, and the fingers of the left hand (thumb ancient) of the young man; the front of the nose of the beardless man in the background; some fragments of the temple. The correctness of the restoration of the scroll in the left hand of the emperor was assured by the remains of the original of this attribute.

As this relief evidently forms a pendant to No. 549, we may take for granted that the emperor here represented as the central figure on the tribune is also Hadrian. It is not, however, necessary to assume that the decree he is promulgating refers to the apotheosis of the companion relief. The public he addresses is represented by three figures. One of these is a boy, clad in tunic and toga. The second is a young man, who seems, to judge from his ideal features and the fact that the upper part of his body is nude, to be a personification similar to that of the Campus Martius in No. 549. The third figure is an elderly man in a toga, whose clean-shaven face indicates that he adheres to the fashion of Trajan's reign (comp. No. 547). The supposition that this relief represents Marcus Aurelius decreeing the apotheosis of Antoninus is evidently based on the resemblance of the Corinthian temple visible in the background to the temple, still standing in the Forum, which Antoninus Pius erected to his deified wife Faustina and which was afterwards dedicated also to Antoninus Pius himself by his successor. It is obvious, however, that this temple was not the only one of the kind in imperial Rome, but that, on the contrary, there were many like it. One of the consequences of this arbitrary conclusion was that the features of Hadrian were not recognized on the companion relief (No. 549).

Bellori, Veteres arcus Augustorum triumphis insignes, T. 49, 50. *Foggini*, Mus. Cap., IV, 11, 12. *Barbault*, Les plus beaux monuments de Rome, Pl. 58, 59. *Rossini*, Archi trionfali, T. 49. *Righetti*, I, 169, 170. *Canina*, Gli edifizii di Roma, IV, T. CCXLV, 5, 6. The bas-relief representing the apotheosis is also reproduced in *Baumeister*, Denkm. d. kl. Alterthums, I, p. 111, Fig. 116. Comp. *Braun*, Ruinen und Museen, p. 123, No. 7. Abhandl. der phil.-hist. Classe d. sächs. Ges. d. Wiss., VI, pp. 280 et seq. The supposition that a relief in the Palazzo Torlonia, which represents the Emperor Lucius Verus receiving conquered barbarians, belonged to the Arco di Portogallo, is unfounded: *Matz-Duhn*, Antike Bildwerke in Rom, III, No. 3526.

Room to the right of the Entrance.

551. **Bronze Statuette of a Lar.**

Found in an ancient house on the Viminal (Bull. della comm. arch. municipale, I, 1872, pp. 88, 300, No. 1). The plinth has been restored.

This figure is the largest and best-preserved of the kind now extant. As usual the Lar is represented as a youth, advancing with a rhythmical movement, with a rhyton in his uplifted right hand and a cup in his left. The attitude of the body and the disposition of the drapery seem to have been suggested by a type of Dionysos, created by the later Attic school.

Ann. dell' Inst., 1882, Tav. d'agg. N., pp. 71, 72.

552. **Bronze Mountings of a Tensa.**

The whole of the woodwork is, of course, modern.

Tensae was the name given to the chariots which carried the attributes of the gods in the procession that opened the games of the circus. These bronze trappings seem to have belonged either to a chariot of this kind or to a monument in the form of a tensa dedicated to some deity (comp. No. 326). The ornaments were found in fragments, and it is hard to say whether or not the restorer has arranged them properly. The reliefs have been formed on moulds, — several, indeed, on one and the same mould. Their subjects are mainly drawn from the myth of Achilles: Thetis plunging the infant Achilles in the waters of the Styx; Cheiron presenting the boy to his father Peleus on his departure; Cheiron teaching Achilles to play on the lyre (comp. No. 572); Cheiron instructing him in the chase; Achilles at Scyros (comp. No. 424); Briseïs restored to her father; Patroclos beseeching Achilles to allow him to go to the aid of the Achæans; death of Hector; the body of Hector dragged at the chariot-wheels of Achilles; the ransoming of Hector's body; the death of Achilles; the rescue of his body. The decor-

ation of the tensa, however, also includes some Bacchic scenes. Thus, in the first and third rows from below we see Ariadne riding in the middle of the thiasos on a chariot, the form of which the restorer has taken as his model in arranging the bronze mountings before us. We may assume that similar scenes representing Dionysos in the middle of the thiasos have been lost. In the fourth row from below, amid the scenes referring to Achilles, are inserted medallions showing Aphrodite seated in a shell. The shell is supported by a male and a female Sea-Centaur; above the goddess hover three Amoretti, holding articles of the toilette.

Bull. della comm. arch. comunale, v (1877), T. xi-xv, pp. 119-134. *Baumeister*, Denkm. d. kl. Alterthums, iii, T. xc, Fig. 2325, p. 2082. Comp. Bull. municipale, ii (1874), p. 256, iii, No. 1. Berichte d. sächs. Ges. d. Wiss., 1878, pp. 124 et seq.

553. **Bronze Bisellium.**

Said to have been found in a tomb not far from the ancient Amiternum (near Aquila).

This seat was found in fragments; and the restorer has not been altogether successful in putting them together properly. He is certainly wrong in using the two pieces ending in asses' heads as the arms of the chair. In the first place, they encroach on the seat of the chair in the most inconvenient manner. In the second place, chairs resembling the one before us in shape and proportions, when represented on ancient monuments, are never furnished with arms. In two Pompeian chairs objects of the same kind are employed as supports for the seat, but their position between the seat and the horizontal bar below looks somewhat incongruous and may be due to the modern restorer. In the Capitoline example, moreover, these pieces appear too high to be inserted in a similar position without violence. It therefore seems probable to the writer that in neither case did these objects belong to a chair, but that they formed the back of some article of furniture in the nature of a bed or couch. If we remove the arms, the chair would appear as the *bisellium* known

to us from monumental reliefs. This was a two-seated chair, assigned, however, by way of honour, to one person only. As in Rome the *sella curulis*, so in the Municipia the bisellium was reserved for the highest officials. The 'honor bisellii', however, was sometimes accorded to private citizens who had rendered eminent service to the city. If it is true that this chair was found in a tomb at Amiternum, it would imply that the deceased had enjoyed the right of the bisellium. The footstool below the seat evidently belongs to the bisellium, as appears from the similarity of its ornamentation to that on the upper border of the latter and from the fact that the winged Sphinxes in which it ends also occur in the supports of the bisellium. The fact that the Sphinxes are represented as sitting up on their haunches in the one case and lying down in the other may mean that, while they have nothing to bear in the footstool, they are, as it were, weighed down by the superstructure of the bisellium.

Both the chair and the footstool evidently date from the first century of the imperial period. The carefully executed intarsia of silver and copper resembles the best work of the kind found in Pompeii. The supports are adorned with scenes from the Bacchic myth interspersed with arabesques. Those on the support to the left represent two Satyrs gathering grapes; a herma of Priapos, with a lighted torch fixed in the ground behind it; a sacred tree, on which hang a tympanum and a pair of cymbals; and two Satyrs pressing grapes (to the right). The scenes on the support to the right represent two Satyrs and a woman gathering grapes; a herma of Priapos, with a branch in the left hand; in front, an altar, against which leans a flaming torch, while above it hang a tympanum and a cymbal; a woman taking a thorn from the foot of a Satyr; and, to the left, Silenus using his pedum to discipline a Satyr who has let fall a basket of grapes. All these motives were very popular in ancient times, as they recur, more or less modified, on many other monuments. The tortoise-shell veneering is undoubtedly modern,

though we know that decoration of this kind was much used during the first century of the Empire.

Bulletino della comm. arch. municipale, II (1874), T. II-IV, pp. 22-32. — On the Pompeian chairs, see *Overbeck-Mau*, Pompei, p. 426, Fig. 227.

554. **Litter.**

Found on the Esquiline in 1874. The bronze portions alone are ancient, the wooden framework having been added by the modern restorer.

During the early centuries of the present era carriages were not used in Rome and the other cities of Italy except in the service of the gods and for public ceremonies, while the universal private conveyance was the *lectica*, or litter. Great luxury was sometimes displayed in its ornamentation, of which the example before us affords an approximate idea. The roof is supported by hermæ of Silenus; the corner-posts and the sides of the cushion-rests are adorned with arabesques inlaid in silver; the poles end in heads of young Satyrs. The shape of the head-rest shows that the occupant of the litter reclined in it at full length; hence it was probably longer than the modern restorer has made it.

Bull. comunale, IX (1881), T. XV-XVIII, pp. 214-244.

Octagonal Room.

In the vestibule, to the left of the entrance, —

555. **Ædicula dedicated to Terra Mater by Aulus Hortensius Cerdo.**

Found in the Campo Verano. The restorations include the right hand of the goddess, the cup, the left forefinger, and the attribute in the left hand from the third ring upwards.

The Terra Mater is here represented under one of the types of Demeter. The close relationship between the two divinities makes their identification natural enough; but it argues, none the less, great poverty of invention

on the part of the artist whose task it was to furnish a plastic representation of the Italic goddess. The attribute in the left hand has been erroneously restored as a sceptre. The ancient part at the lower end shows clearly that it was a torch, consisting of several shafts united by rings. Torches of the same kind are seen, for instance, in the hands of the Cupids in No. 596 (70). The attribute in the right hand was perhaps a bunch of wheat-ears, not a cup.

Bull. della comm. archeologica municipale, I (1872), T. III, pp. 24-28. *Overbeck*, Kunstmythologie, III, p. 457, No. 1b; Atlas, XIV, 17. *Roscher*, Lexikon der griech. und röm. Mythologie, II, p. 1362.

Close by, —

556 (7). **Relief of a Bacchante.**

Found in 1875 in the old Villa Magnani, the grounds of which were included in the gardens of the Emperor Licinius Gallienus.

This well-executed relief represents a Mænad, who in her Bacchic fury has torn a goat to pieces and now advances, dancing, holding its hind-quarters in her left hand. Her right arm is bent behind her head, and her right hand holds a knife and a corner of her drapery. This figure often recurs in neo-Attic reliefs (see Nos. 578, 785). The original seems to have been an Attic work of art, perhaps a painting, dating from the period immediately before that which produced the frieze of the Parthenon. As the marble slab is slightly curved, it would seem to have formed part of a large circular base, divided into several pieces for convenience of transport. Some authorities contend that this base was an original Attic work, dating from the fifth century B.C.; but this opinion does not seem tenable. The style of execution, though more careful than usual, differs in no essential point from that of the neo-Attic reliefs.

Bull. della comm. municipale, III (1875), T. XII, 2, p. 127. Fünfzigstes Berliner Winckelmannsprogramm (1890), T. I, pp. 97 et seq. Comp. *Hauser*, Die neu-attischen Reliefs, pp. 154, 155,

157. Deutsche Litteraturzeitung, 1891, p. 506. *Furtwaengler*, Masterpieces, p. 439 (where this and other similar Bacchic types are placed in relation to the art of Callimachos).

To the right of the entrance, —

557 (2). **Tombstone of Quintus Sulpicius Maximus.**

The sepulchral monument of which this stone formed part was built up in the Aurelian Wall, close to the Porta Salara, and was discovered in 1871 during the reconstruction of this gate. It consists of a small sepulchral chamber, above which rises a rectangular pedestal. The stone was found lying beside the pedestal; but marks on the latter show that it originally stood on it.

As we learn from a Latin inscription chiselled on the upper part of the base, this grave was the resting-place of Quintus Sulpicius Maximus, who died at the age of eleven years, five months, and twelve days, after distinguishing himself by the improvisation of a Greek poem at the competition (*agon*) instituted by Domitian at the Capitol in 94 A.D. The subject of the poem was Zeus censuring Helios for lending Phaëthon the chariot of the sun. The parents caused these verses to be reproduced on the front of the tombstone, in order to avoid, as the above-mentioned inscription expressly informs us, the charge of having exaggerated their son's achievement. The poem is, however, very poor stuff, stilted in style and full of hollow phrases. On the lower part of the base are two Greek epigrams, celebrating the poetic talents of the young Maximus. One of them adds that he died of illness and feebleness, because neither in the morning nor in the evening could he be weaned from his devotion to the Muses. The figure of the boy, clad in tunic and toga, stands in the niche hollowed out on the front of the tombstone, and answers excellently to all the inscriptions tell us of the young poet. This prematurely withered little face, with its expression of exhaustion, reveals too clearly the miserable existence of an infant prodigy, with his brain developed at the expense of his physical health.

C. L. Visconti, Il sepolcro del fanciullo Q. Sulpicio Massimo, Roma, 1871. *Cioffi*, Inscriptiones latinæ et græcæ cum carmine græco extemporali Q. Sulpicii Maximi, Romæ, 1871. Bull. dell' Inst., 1871, pp. 98-115. *Kaibel*, Inscriptiones græcæ Siciliæ et Italiæ, No. 2012.

Our description of the antiquities in the room itself begins to the right and first treats the objects ranged along the walls.

558-560. **Bust of Commodus, flanked by two Tritons or Marine Centaurs.**

These three sculptures were found on the Esquiline, in December, 1874, in the Villa Palombara, which occupied part of the imperial gardens. They lay amid the ruins of a subterranean chamber, communicating with a richly decorated crypto-porticus; but it is evident that they originally stood on the ground-floor of the building and fell into the cellar when the flooring gave way. The two statues of maidens, Nos. 564, 565 (24, 23), and the statue of a young girl, No. 566 (26), were found in the same chamber.

Though the bust is made of a different kind of marble from the other figures and has received a much higher polish, it yet seems that the three pieces of sculpture belonged to the same group. We are easily able to re-

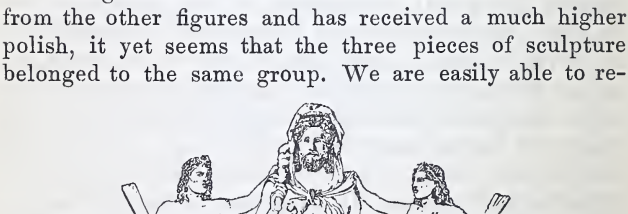


Fig. 26.

construct this group from numerous sarcophagus-reliefs, in which two Marine Centaurs are represented holding the portrait of the deceased placed within a shell or on a shield (comp. No. 552). The probable arrangement of the three figures before us is, therefore, indicated by the accompanying sketch (Fig. 26).

During the latter years of his reign Commodus allowed himself to be worshipped as Hercules, and he is here represented with the attributes of that demigod. His head is covered with the lion's skin; he shoulders the club with his right hand; his left hand holds the apples of the Hesperides. While the Tritons refer to the sea, the figures below the bust typify earth and heaven. The two Amazon-like forms with cornucopiæ, kneeling upon the pedestal of oriental alabaster, of which one only is comparatively perfect, are probably personifications of provinces of the Roman empire. The celestial globe between them bears three signs of the Zodiac: the Scorpion, the Ram, and the Bull; as these are not placed in their usual order, it is possible that they may recall three events of special importance in the life of the emperor. The Amazon's shield between the cornucopiæ perhaps refers to the surname of Amazonius, which Commodus assumed, and which he assigned to January when he undertook to alter the names of the months.

The workmanship of this marble bust is a masterpiece of technical skill. The way in which the lion's skin has been rendered is a wonderful *tour de force*, as the slightest awkwardness in the strokes of the chisel would have shattered the thin film of marble. The impression it makes, however, is not wholly agreeable, since we recognize how violence has been done to the material employed. It seems to be a piece of porcelain, rather than of marble, that we see before us. A still more disagreeable effect is produced by the contrast between the massive bust and the slenderness of its supports. The spectator feels as if the bust were balanced merely by its own weight and as if it might topple over at any moment. The lower extremities of the statues flanking the bust of the emperor were carved out of separate blocks of marble and have not been discovered. We are, therefore, unable to say whether the figures ended simply in the body of a fish and so were meant for Tritons, or were also furnished with horses' legs in front, in which case they would be

Marine Centaurs. The heads differ considerably from the type created by Scopas for the male members of the marine thiasos (comp. No. 187), and seem to reproduce a Hellenistic type. To emphasize the fact that their home was in the depth of the sea, the artist has covered their eyebrows, cheeks, neck, breast, and body with sea-weed.

Bull. della comm. municipale, III (1875), T. I, II, pp. 3-15, T. XIV, XV, 2, 3, pp. 140-143. Röm. Mitth., III (1888), pp. 303-311. The bust of Commodus is also reproduced in *Baumeister*, Denkm. d. kl. Alterthums, I, p. 398, Fig. 432; in *Bernoulli*, Röm. Ikonogr., II, 2, T. LXI, p. 229, No. 1, pp. 237, 243, 253; and in *Brunn und Bruckmann*, Denkm. gr. und röm. Sculptur, No. 270.

561 (19). **Statue of a Genius.**

Found in the Esquiline, in the Giardino Altieri, adjoining the Via Labicana. The restorations include the nose, the right forearm, the cup, the left hand, the lower end of the cornucopia, the right leg from the middle of the thigh downwards, the lower part of the left leg, the stump, and the plinth.

As the cornucopia seems to indicate a Genius (see No. 310), the restorer has probably done right in placing a cup, the other attribute of a Genius, in the right hand. But the scholar who published this statue is surely in error when he describes it as the Genius of Jupiter (*Genius Jovialis*), on account of the ægis which hangs like a mantle over the left shoulder; for it seems difficult to think of any good reason why an artist should choose to represent the Genius of a god rather than the god himself. The ægis, intended to inspire terror in the foe, would be quite in place on the statue of the Genius of an army (*Genius exercitus*) or of a body of troops (*Genius castrorum*, *cohortium*, etc.).

Bull. comunale, X (1882), T. XVIII, XIX, pp. 173-179.

562 (21). **Sarcophagus with reliefs of the Calydonian Hunt.**

Found in a tomb on the bank of the Anio, between Tivoli and Vicovaro.

This sarcophagus, the reliefs of which testify to the lowest decadence of art, is remarkable on account of its

colossal proportions. The heads of the figures on the lid have not been finished, as it was left to the purchaser to carve the portraits of the couple interred in the sarcophagus. The reliefs on the body of the sarcophagus afford another proof of the tendency to introduce into the mythological narrative realistic references to the deceased (comp. No. 416). There, alongside of Meleager, Atalanta, and the two riders probably meant for the Dioscuri, are represented three men, clad in tunics, who have nothing to do with the myth but are merely hunting-companions of the Roman sportsman buried in the sarcophagus.

Bull. comunale, I (1872), T. II, III, pp. 175-191. *Baumeister*, Denkm. d. kl. Alterthums, II, p. 918, Fig. 992.

Below, on the floor, —

563. **Group of a Combat between a Panther and a Boar.**

Found close to the city-wall, between the Porta S. Lorenzo and the Porta Maggiore.

The panther has been knocked over by the impetuous rush of the boar and bites the latter in the neck as it passes over its prostrate body. The composition of the group is admirable, and represents with great cleverness the contrast between the clumsy strength of the boar and the agility of the panther. The execution, however, leaves much to be desired.

Notizie degli scavi, 1884, p. 189. Bull. comunale, XII (1884), p. 258, No. 9.

564 (24), 565 (23). **Statues of Maidens.**

Found in the Villa Palombara, on the Esquiline (see note under Nos. 558-560). The restorations include the extended right forearm of No. 23, and both arms, the cithara, and the toes of the right foot of No. 24. In each statue the head and bust, down to the beginning of the drapery, were carved out of a separate piece of marble. The missing arms were also carved in separate blocks.

The figure numbered 23 sees or hears something that moves her deeply. The features express grief or pity. As the mouth is open, we may assume that she is about

to speak, either to defend herself or to protest against some demand made on her. The left arm is stretched stiffly downwards, and the hand seems to clutch convulsively at the drapery in which it is enveloped. The inclined head of No. 24 wears a profoundly melancholy expression, which harmonizes poorly with the attempt to restore it as a lyre-player. There are, unfortunately, no indications of the original position of the arms. It is, however, certain that they were stretched out a little and did not touch the body, as there are no marks of such contact on the latter. The hands may possibly have been clasped or crossed somewhat in front of the body. In any case the attitude of the arms must have corresponded with the melancholy expression of the face.

The colonnade surrounding the temple of the Palatine Apollo contained a cycle of statues representing Danaos standing, with drawn sword, amidst his daughters. The artist of this series has evidently chosen the moment when Danaos called upon his daughters to murder their husbands. This motive furnished an excellent opportunity to represent the most diverse feelings in the countenances of the Danaïdes and was thus just such a motive as would appeal to the Hellenistic artists. The two statues before us could easily find their place in such a composition, and it is by no means unlikely that they are copies of two of the Danaïdes in the Palatine cycle.

Bull. della comm. municipale, III (1875), T. IX, X, pp. 57-72. Comp. II, p. 247, Nos. 11, 12. — On the Palatine cycle of Danaïdes, see *Stark*, Niobe, p. 328. The statues reproduced in *Clarac* (IV, Pl. 590, No. 1276, V, Pl. 836, No. 2096 A, Pl. 978 C, No. 2343) seem also to be connected with this cycle.

566 (26). **Girl binding a Fillet round her Head.**

For the circumstances of its discovery, comp. Nos. 558-560. The end of the nose is modern.

This maiden is occupied in fastening a wide fillet round her head. The left hand raises the mass of hair at the back of the head, while the right hand holds the ribbon, which has already been coiled once round the

head and is now to be passed under the back-hair. The slender vase, adorned with an Uræus-serpent, standing beside the maiden, and the mantle hung over it seem to indicate that she has either just had a bath or is just about to take one. The square object on which the vase stands is probably her toilet-case. The flowers seen on the uncovered side of this case are probably meant to be in chased metal-work, such as we see on the round gold brooches found in Etruscan tombs of the second and third centuries B.C.

The statue is a product of an eclectic art, which seems to have been developed about the end of the Republic and the beginning of the Empire. The general model for the figure was evidently a Greek original of the middle of the fifth century. The too high position of the ears and the strongly developed chin recall archaic types. The expression of the face, on the other hand, shows a blending of sensuality and gentle melancholy very characteristic of the Hellenistic period. The treatment of the body is thoroughly realistic, as is especially noticeable in the plumpness below the breasts. The legs are too massive in proportion to the trunk and may even be called coarse at the joints. In these parts the sculptor has evidently copied his living model without any attempt at improvement.

The current identification of this statue with Aphrodite meets with various difficulties, not the least of which is that its type cannot be reconciled with the development of the ideal of Aphrodite. Much more plausible is the theory recently maintained that the sculptor was influenced by an Attic painting of the fifth century, which represented Atalanta in the act of preparing for her race with Hippomenes. She has bathed and anointed her limbs, and is now binding her hair, so that the rapid motion of running may not make it fly loose round her head. This theory is based on the painting on an Attic vase of the end of the fifth century, in which Atalanta is represented preparing herself for the race in the manner

indicated (see Fig. 27). It is clear, however, that the sculptor has made many mistakes in transferring the subject from painting to sculpture. The body he has given to Atalanta is by no means that of a young woman accustomed to physical exercise (comp. No. 378). The Egypto-Hellenistic vase and the so-called toilet-casket would also appear strangely out of place in a mythological representation. These considerations, therefore, justify us in asking whether the sculptor, while basing his work primarily on the motive of the Atalanta, has not purposely modified it to represent a maiden devoted to the service of Isis. The Uræus-serpent on the vase is one of the symbols of the Egyptian goddess. At the very epoch too, to which its style of execution relegates the figure, the cult of Isis and its attendant ceremonies were celebrated with great zeal by the fashionable world of Rome. It is easy to see in the expression of the statue a reflex of the character, at once sensual and mystical, of this religion. And, lastly, we know that baths and lustrations played a conspicuous rôle in the religious ceremonies of Egypt. It is, therefore, possible that the sculptor meant to represent a young woman preparing for a bath in connection with some such ceremony, and binding up her hair to prevent its getting wet.



Fig. 27.

Bull. della comm. arch. municipale, III (1875), T. III-V, pp. 16-28; XVIII (1890), T. III, IV, 1, pp. 48-56. Gazette archéologique, 1877, Pl. 23, pp. 138-152. American Journal of Archæology, III, Pl. 1, No. 3, pp. 12, 13. *Brunn und Bruckmann*, Denkmäler griech. und röm. Sculptur, No. 305. Comp. *Furtwaengler*, Masterpieces, p. 387, note 1.

567. **Two Statues of Roman Magistrates.**

Found in 1879 in the Viale Principessa Margherita. They were immured in a wall which had been built in the middle ages to close one of the niches in the Nymphæum (popularly known as the temple of Minerva Medica), in the Horti Liciniani. The restorations include, in each statue, several fingers of the right hand, parts of the cloth held in the right hand, the left forearm, the eagle-headed sceptre, and the margin of the plinth.

The statues represent two Roman magistrates, an older and a younger, presiding at the circus games and giving the signal to start the races by throwing into the arena a piece of cloth (*mappa*). In the left hand the restorer has placed a sceptre ending in the head of an eagle, grounding on the fact that both emperors and consuls are sometimes furnished with this attribute in coins and ivory diptychs representing the opening of the sports of the circus. The costume is that prescribed for the higher functionaries from the time of Constantine the Great onwards. It consists of a long sleeved tunic, above which are a shorter, sleeveless tunic and a tightly drawn toga On the feet are what seem to be the 'Calcei Aurati', or senatorial boots. The style of execution and the clean-shaven faces indicate the fourth century of our era. The bodies and drapery are treated in a mechanical and lifeless way, forming a curious contrast to the successful manipulation of the heads, which are evidently speaking likenesses.

Bull. comunale, XI (1883), T. III, IV, pp. 17 et seq. Comp. VII (1879), p. 241, Nos. 6, 7. — On the sceptre terminating in an eagle's head, see *Meyer*, Zwei antike Elfenbeintafeln der Bibliothek in München (Munich, 1879), pp. 18, 19.

Between these two statues, —

568. **Statue of a Youth.**

Found on the Quirinal, in the part of the Rospigliosi Garden destroyed by the Via Nazionale.

It is clearly seen that the missing parts of the head and back were carved in separate pieces and fastened to the marble that is still preserved. As the youth is in the same attitude as a so-called Eros in a relief on the drum of a column from the Temple of Diana at Ephesus, it has been assumed that the figure before us is also an Eros and that the missing part of the back was furnished with wings. The resemblance between the two figures may, however, be quite accidental; and to judge from the fragment before us, the presence of wings seems at least questionable. In any case the theory that the Capitoline statue reproduces the Thespian Eros of Praxiteles is quite untenable, as it shows not the slightest affinity to the artistic methods of that master. It would be more plausible to connect this type with the school of Polycleitos.

Bull. comunale, XIV (1886), T. I, II, pp. 54-76. Comp. *Robert*, Archæol. Märchen, pp. 160 et seq. *Furtwaengler*, Masterpieces, pp. 270-272.

569. **Statue of Thanatos,** of mediocre workmanship.

Found on the Esquiline, near the Via Merulana. The restorations include the nose, the left arm, the cithara, the right hand with the lower part of its attribute (restored as a plectrum), the right leg from the knee downwards, the upper half of the left thigh, the lowest part of the left leg (most of the foot ancient), and parts of the stump. The head, which had been broken off, has been replaced in a wrong pose.

The restoration of the object in the right hand as a plectrum is a mistake. The part preserved seems much too long and is of a different shape from all authenticated representations of this instrument. The support reaching from the right thigh to the attribute would also be unnecessary for so short an object as a plectrum. The restoration of the lyre is likewise wholly arbitrary. On the analogy of the monuments cited under No. 187, it is much more likely that this figure should be restored as Thanatos, holding an inverted torch in the right hand and a bow in the left.

Bull. della comm. arch. comunale, v (1877), T. xvi, xvii, 1, pp. 135-145. Comp. Bull. municipale, iv (1876), p. 214, No. 7. Bull. dell' Inst., 1877, pp. 151 et seq. *Furtwaengler*, Masterpieces, p. 316.

Behind, to the right, —

570. **Relief of Hephæstos forging the Arms of Achilles.**

Found in the Vigna Belardi, between the church of S. Bibiana and the Porta Maggiore. The restorations include the left arm of Hephæstos, the block of the anvil, the shield lying on the anvil, the legs of the three Cyclopes, the figure of Hera from the bosom downwards, almost all the trunk of the oak-tree behind her, the tail of the peacock sitting on the tree, and the cuirass and sword lying beneath it.

Hephæstos and the Cyclopes are busy forging the shield of Achilles, while the helmet and the greaves are already finished and lie on the ground behind them. Pallas and Hera are standing by, though it is not very clear why the artist has represented these two goddesses. Perhaps he wished to indicate that Achilles enjoyed their special protection. On the other hand Pallas may be present as the goddess of industry (Ergane) and Hera as the mother of Hephæstos. In any case these two figures make a somewhat cold impression, as they are not placed in any close relation to the group around the anvil. Behind Pallas stands the olive-tree, sacred to this goddess, with her owl and ægis; while behind Hera is an oak-tree, with her sacred bird, the peacock.

Bull. comunale, iv (1878), T. x, pp. 142-152.

To the left, —

571. **Hellenistic Relief.**

Found near S. Vito.

This relief shows a crenelated city-wall, strengthened with a tower. In front stands a vine-wreathed laurel tree, a branch of which grows into one of the windows of the tower, while a typanum and two flutes, tied together by a ribbon, hang from a small window in the wall. To

the right is preserved the upper part of an Ionic temple, which, apparently, is supposed to be projecting above the wall. The fact that the tree has grown into the tower indicates that the latter has been deserted. The motive thus suggested is characteristic of the idyllic-romantic tendency of Hellenistic art and finds many analogies in Græco-Roman mural paintings (comp. No. 808).

Bull. municipale, III (1875), p. 247, No. 4. *Schreiber*, Die hellenistischen Reliefbilder, T. XLI. Comp. *Helbig*, Untersuchungen über die campan. Wandmalerei, p. 99.

572 (36). **Head of Cheiron.**

Found in the Piazza Vittorio Emanuele. The lower part of the nose and the tip of the left ear are modern.

In the Saepta at Rome stood a group in marble, representing the Centaur Cheiron teaching the young Achilles to play on the lyre. The main features of this group are familiar through mural paintings, reliefs, and gems. The Centaur rested his hindquarters on the ground and looked down, inclining his head slightly to the left, at his pupil, who stood beside him. The Capitoline head comes from a statue of Cheiron, which formed part of a replica of this group. In its present position it is wrongly posed. A fold of the skin running obliquely across the left side of the neck proves that the head of the Centaur was bent to this side as in the group above described. The antique replicas of the group represented the Centaur with a crown of laurel. That the Capitoline example wore a wreath of metal is shown by the shallow circular groove which runs from the hair above the forehead to the back of the neck, passing behind the ears. Apart from the restored portion of the nose, which is much too large, the head expresses not only the strength but also the seriousness and benevolence which characterized the wise Cheiron, the most human of all the Centaurs. The wrinkled forehead, the frowning brows, and the protruding under-lip indicate a slight degree of dissatisfaction. The disposition of the ears seems determined by the same feeling. While the right ear lies close to the

skull, the left points outwards, as is seen in horses when their attention has been aroused by a noise coming from one side (comp. No. 615). Obviously Cheiron is not altogether well pleased with the musical performance of his pupil. The view put forth by several authorities, that the group in the Saepta must have been a work of the Hellenistic period, is strongly confirmed by the characteristics of the Capitoline head. In the treatment of the hair this head recalls the types of the Barbarians of Pergamum (comp. Nos. 533, 884); the mouth resembles that of the statues of the hanging Marsyas (comp. No. 576). The execution is vigorous, but shows, especially in the manipulation of the hair and the folds of the skin, a somewhat mechanical character, which makes it impossible to admit that it formed part of the original group.

Mon. dell' Inst., XII, 1; Ann., 1884, pp. 50-74. *Roscher*, Lexikon der griech. und röm. Mythologie, II, p. 1083, No. 15, p. 1080.

573-575 (38, 42, 43). **Three Statues of Athletes.**

Found amid the ruins of an ancient villa in the Tenuta Ariano, at Velletri. In No. 38 both hands, the front of the right foot, most of the toes of the left foot, and the plinth are modern, as is the left foot of No. 42.

The figures numbered 38 and 42 formed a group, representing two athletes about to engage in a wrestling match. They stood opposite each other, bending a little forward, holding out their hands, and watching each other keenly, in order to seize the favourable moment for attack. The sharp edges of the flesh-modelling and the chasing-like execution of the hair seem to indicate bronze originals. These would be free from the supports of the arms, the necessity for which mars the work of the sculptor in marble. The style shows no trace of the realism introduced by Lysippos, and we may consequently assume that the bronze originals were of earlier date than this master. The attitude of the figure numbered 43 is similar to that of Nos. 38 and 42, but shows more movement. The individualistic formation of the head indicates that it is a portrait. The style points to the Hellenistic period.

Bull. municipale, IV (1876), T. IX-XI, pp. 68-83, Nos. 38 and 42. *Brunn und Bruckmann*, Denkmäler, No. 353. Comp. Abhandl. des arch.-epigr. Seminars in Wien, VIII (1890), p. 46. *Furtwaengler*, Masterpieces, p. 128, note 1 (where the older interpretation of the figures as runners is maintained).

576 (46). **Statue of Marsyas.**

Found on the Esquiline, not far from the so-called Auditorium of Mæcenas. The restorations include the front of both forearms, part of the abdomen, the left leg from a little above the knee downwards, the lower part of the right leg, the stump, and the plinth.

Marsyas is hanging from a tree and awaits, with his head bent in suffering and exhaustion, the penalty that is to befall him for daring to engage in a contest with Apollo. The red-veined Phrygian marble (paonazzetto), in which this statue and several replicas of it are executed, seems to have been purposely chosen to indicate the congestion of blood produced by the tying of the extremities. The artist who conceived the realistic treatment of the hanging Marsyas has, indeed, produced an anatomical masterpiece. The statue known as the 'Grinder', in the Uffizi Gallery of Florence, obviously represents a Scythian entrusted with the task of flaying Marsyas; and it seems a natural step to suppose that it formed a group with the original of the Marsyas. But a difficulty arises in the great stylistic difference between the Grinder and the extant replicas of the Marsyas. The former, to judge from its material and style, seems to be a product of the art of Pergamum under Attalos I. (comp. Nos. 533, 884), and resembles the Pergamenian Barbarians in its treatment, which is full of character but sober in details. The figures of Marsyas, on the other hand, though recalling the types of the Pergamenian Gauls in the manipulation of the hair, exhibit a minute and painstaking rendering of the anatomical details such as finds no analogy in authenticated works of the early Pergamenian school. This difficulty may, however, be got over by assuming that the type of the Marsyas has been modified by later artists. The early Pergamenian school created a group, in which the hang-

ing Marsyas and his executioner were represented opposite each other and treated in the same manner. At a later date arose the idea of subtracting the Marsyas and treating him as a single, independent statue; and this practice gave occasion for the creation of the piece of anatomical pretentiousness, from which all the extant figures of Marsyas have been copied.

Bull. comunale, VIII (1880), T. XVII-XX, pp. 198-206; comp. IV (1876), p. 213, No. 14. *Overbeck*, Kunstmythologie, IV, p. 476, No. 2, pp. 478-481; Atlas, XXVI, 24. Comp. *Friederichs-Wolters*, Bausteine, No. 1415. *Overbeck*, Geschichte der griech. Plastik, II^4, p. 382. *Loewy*, Lysipp und seine Stellung in der griech. Plastik, p. 28.

577 (47). **Bust of a Roman.**

Found in the Castro Prætorio. The front of the nose is modern.

This bust has also been taken for a portrait of Gnæus Domitius Ahenobarbus, but its resemblance to the coin-portraits is even less marked than that of No. 52. The type of features and the style indicate, however, the transition period between the Republic and the Empire.

Bull. municipale, IV (1878), T. XIII, pp. 85-91. *Bernoulli*, Röm. Ikonogr., I, p. 199, Fig. 28.

We now pass to the monuments placed in front of or between the pillars that bear the vaulting.

Opposite the entrance, —

578. **Rhyton, used for the decoration of a Fountain.**

Found in May, 1875, on the Esquiline, in the former Villa Caetani. Most of the horns, ears, and fore-legs of the Chimæra, and about two-thirds of the wings are modern.

The rhyton, which rests upon a clump of large-leaved water-plants, ends below in a Chimæra, while the upper part is adorned with reliefs representing three dancing Bacchantes and a cratera. As the cratera is on the back of the rhyton, the sculptor has represented it in profile only. The water-pipe entered the monument below the

plinth and emerged in front, above the leaves, where the opening is still visible. The inscription on the plinth names Pontios the Athenian as the sculptor of the work; and, to judge from the style of the rhyton and the shape of the letters of the inscription, this artist must have flourished in the first century of the Empire. As was the wont of Athenian artists of this period, he has borrowed the motives of his reliefs from earlier schools of art. The figures of the three Bacchantes are derived from Attic originals of the middle of the fifth century, and one is reproduced, with infinitely better execution, on the relief already described under No. 556. The horn is hollowed out for two-thirds of its depth, and the cavity thus made was no doubt used for planting flowers in the rhyton, the varied forms and colours of which must have formed a charming contrast with the architectonic severity of the vase containing them.

Bull. della comm. arch. municipale, III (1875), T. XII, 1, T. XIII, pp. 118-134. Comp. *Loewy*, Inschriften griech. Bildhauer, No. 339. *Hauser*, Die neu-attischen Reliefs, pp. 3, 8, No. 2, pp. 115, 187.

To the left of the rhyton, —

579. **Head of an Amazon.**

Found in 1874 on the Esquiline, near the so-called Auditorium of Mæcenas.

This head belonged to a statue of the type which is seen at its best in No. 503. The execution is very good.

Jahrbuch des Arch. Inst., I (1886), p. 18n. *Furtwaengler*, Masterpieces, p. 132, note 1.

Behind the rhyton, —

580. **Dog, in green marble** (verde ranocchia).

Found in the Villa Caserta, not far from the so-called Auditorium of Mæcenas.

This dog seems to have been placed, perhaps with a companion, as a watch beside a door.

Bull. comunale, VIII (1880), T. XX, p. 207, No. 2. Notizie degli scavi, 1877, p. 85.

By the second pillar to the right, —

581. **Statue of a Young Shepherd in a Phrygian Cap.**

Found in the Villa Casali, on the Cælius. The nose is modern.

Both in the motive and in the expression of the face this figure resembles in all essentials that described under No. 109, which the addition of the eagle distinguishes as Ganymede. In this case, however, instead of an eagle, the plinth bears an ox, at which the young man looks down, touching its flank with the curved end of the pedum held in his left hand. The statue, then, represents a handsome youth, indulging in pleasant reveries as he pastures his herd; the Phrygian cap shows that he is an Oriental. It may thus either represent Ganymede, before his translation to Olympus, or Paris, feeding his flocks on Mt. Ida, before his judgment on the beauty of the three goddesses.

Bull. comunale, xv (1887), T. II, pp. 25-28. *Furtwaengler*, Masterpieces, p. 357, note 5.

Between the third and fourth pillars, —

582. **Marble Cratera, with relief of Paris and Helen.**

Found in 1875 on the Esquiline, in the vigna of the Convent of S. Antonio, *i.e.* in the district now bounded by the Via Principe Amedeo, the Via Cappellini, the Via Rattazzi, and the Viale Principessa Margherita. The restorations include the whole of the figure of Paris, except the feet and ankles; both forearms, the lower part of the abdomen, and the thighs of the Eros; the neck, the breast, the left arm, and the abdomen of Aphrodite; and the left hand and lower part of the legs (from the knees downwards) of the farthest back of the three dancing girls. The group of girls behind Helen is almost wholly of modern workmanship. The only ancient parts are a narrow strip on the body of the first maiden (from the middle of the left upper arm downwards), the head of the last figure, and the upper end of the column beside her.

The figures of Paris, standing with Eros in front of Helen, and Aphrodite counselling the latter to give ear to the young Trojan, are treated as in the reliefs at Naples and in the Vatican (No. 148). From the scanty

fragments of two female figures behind Helen, the restorer has made a group of three Muses. In this restoration he has followed the reliefs on the so-called Jenkins Vase, a puteal at Marbury Hall (Cheshire), in which the meeting of Paris and Helen is treated as a hymeneal scene. It is, however, very questionable whether he can be congratulated on his work, as the crowded group of the Muses seems quite out of keeping with the comparatively wide spaces between the other figures of the relief. In any case the presence of the Graces (Charites), who both in poetry and art figure so often in marriage scenes, justifies us in assuming that the sculptor of the Capitoline vase also interwove hymeneal motives with the meeting of Paris and Helen. The archaistic treatment of the three dancing figures (comp. No. 83) contrasts disagreeably with the freer style of the other figures.

Bull. comunale, VIII (1880), T. VI-VIII, pp. 119-131. Comp. Berichte der sächs. Ges. der Wiss., 1878, p. 129, No. 2. *Hauser*, Die neu-attischen Reliefs, p. 30, No. 34a, p. 114. — On the so-called Jenkins Vase, see *Michaelis*, Ancient Marbles in Great Britain, p. 511, No. 36.

Between the fourth and fifth pillars, —

583 (35). **Statue of the Boy Heracles.**

Found in the Campo Verano. The restorations include the left forearm (hand ancient), morsels of the part of the lion's skin on the left arm, and the middle of the club.

This figure is based on the same original as the colossal statue No. 514, but makes an infinitely better impression on account of its admirable execution and because it does not exceed the natural dimensions of a child's body. The roguish smile of the boy is represented very happily.

Bull. municipale, I (1872), T. II, pp. 21 et seq.

Between the sixth and seventh pillars, —

584. **Statuette of an Old Fisherman.**

Found in 1880 on the Villa Milano, below the Giardino Panisperna. The restorations include the brim of

the hat, the end of the nose, the left forearm and net, the right arm and stick, the lower parts of the legs, and the plinth.

This statuette is one of the genre figures, representing types of different arts and crafts, which were so frequently treated in Alexandrian poetry and art. Although the attributes in the hands were added by the modern restorer, there can be little doubt that a fisherman is represented. The hat is characteristic, and the description given by Theocrites (Id., I, 38 et seq.), in pourtraying the reliefs on a cup, of a hook-nosed, much weather-beaten fisherman casting a net, accords perfectly with the figure before us.

Overbeck, Geschichte der griech. Plastik, II⁴, p. 356, Fig. 206b. Comp. Bull. comunale, VIII (1880), p. 287, No. 4. *Helbig*, Untersuchungen über die campanische Wandmalerei, p. 187.

585. **Statuette of an Old Peasant Woman carrying a lamb to market.**

Found on the Esquiline, near the former Vicolo di S. Matteo. The restorations include the head of the old woman, her left hand and stick, part of her right hand, the head of the lamb, and parts of its legs

This figure belongs to the same category as No. 584, but is more carefully executed.

Overbeck, Gesch. d. griech. Plastik, II⁴, p. 365, Fig. 206a. Comp. Bull. municipale, III (1875), p. 242, No. 5. Ath. Mitth., X (1885), p. 396, where the head is wrongly said to be ancient.

Between the fountain and the two last-mentioned statuettes, —

586. **Statuette of a Boy.**

Found in the Campo Verano. The end of the nose and the right arm, with the nut, are modern.

Nuts formed one of the favourite playthings of antiquity. In one game the object was to throw a nut so that it would alight on the centre of three others without disturbing their arrangement; in another the object was to hit a particular nut among several arranged in a line along the ground; in a third it was to throw a nut from

a distance into a hole. The restorer has rightly assumed that the boy before us was engaged in some such game, for both attitude and expression seem entirely appropriate if we imagine that the youngster is just about to throw his nut and is looking at the object he wishes to strike with it. This view is confirmed by the reliefs of a sarcophagus found at Ostia, where a boy is represented shooting a nut at a pyramid of other nuts in the same attitude that is shown in the Capitoline statuette and the Vatican replica (No. 341). Traces of red colouring may be seen on the mantle of the figure before us.

Bull. della comm. arch. comunale, x (1882), T. xi, pp. 55-62. *Baumeister*, Denkm. des kl. Alterthums, ii, p. 780, Fig. 835. *Birt*, De Amorum in arte antiqua simulacris (Marpurgi, 1892), T. vii, pp. xx, xxvii. — On the sarcophagus from Ostia, see *Gerhard*, Antike Bildwerke, T. 65.

In the alcove at the back of the room, —

587. **Tombstone of Gaius Julius Helius, the Shoemaker.**

Found on the Via Triumphalis, outside the Porta Angelica. The front of the nose is modern.

This bust is of excellent execution. The head shows a note of distinction, such as we should expect to find in a man of family rather than in an artizan. A characteristic example of the realism of the sculptor is given in the hairy wart near the left corner of the mouth. Within the gable at the top of the tombstone are two shoemakers' lasts, with handles, one of which is covered with a boot *(caliga)*. The style and the inscription point to the time of the Flavian emperors. The inscription tells us that the workshop of Helius was near the Porta Fontinalis, a gate of which some remains still exist in the court of the Palazzo Antonelli, in the Piazza Magnanapoli.

Bull. comunale, xv (1887), T. iii, pp. 52-56. Notizie degli scavi, 1887, p. 78, No. 14. *Lützow*, Zeitschrift für bildende Kunst, new series, i (1890), p. 154, Fig. 15.

588 (75). **Statue of Heracles.**

The fragments of this statue were found on the Esquiline, immured in a mediæval wall separating the Villa Palombara from the Villa Caserta.

Heracles is here depicted in the midst of some violent action, with his head turned upwards. He probably brandished his club in his right hand, while his left arm was stretched out, either to protect himself or to seize his adversary. Such an attitude would be quite in place, for example, in his contest with the horses of Diomede, King of Thrace; and the fact that remains of three figures of horses were found in the same place might seem to indicate that our statue really was connected with that particular exploit of the hero. One of the horses, of which considerable remains were found, has been placed opposite Heracles (No. 74 of the Museum Catalogue), but its attitude is too quiet to allow us to suppose that it could have been engaged in such a contest, while its execution is very inferior to that of the Heracles. The latter, to judge from the type of the head and a certain severity in the style, seems to go back to an original of a date anterior to Lysippos.

Bull. comunale, VIII (1880), T. IX, X, pp. 153-161 (comp. I 1872, p. 292, No. 35). *Brunn und Bruckmann*, Denkmäler, No. 352. *Roscher*, Lexikon der griech. und röm. Mythologie, I, p. 2172.

Adjacent, on the column numbered 76, —

589. **So-called Statuette of Penelope.**

Found behind S. Eusebio, within the area of the imperial gardens.

This is a reproduction of the same type as Nos. 92 and 191. The body, however, is more in profile and not bent so far forward, while the style is somewhat freer.

Bull. comunale, XVI (1888), T. XI, pp. 204-208. Antike Denkmäler herausgegeben vom Arch. Inst., I (1889), T. 31C.

590. **Archaic Greek Stele from a Grave.**

Found on the Esquiline, in the old Villa Palombara, which also lay within the area of the imperial gardens.

This relief represents the maiden whose ashes reposed beneath the stele. In her right hand she holds a pet bird, apparently a dove, while her left hand draws forward the

edge of her mantle in a manner characteristic of the archaic style. Her girlish naïveté is admirably expressed by the severe style of the relief. This monument is not improbably of northern Greek origin, as its forms differ considerably from Attic works and find their closest analogy in the sculptures of two tombstones, found, one at Pharsalos in Thessaly and the other on Thasos. Like many other originals, it was removed from Greece to Rome in ancient times. The fact that only the soles of the sandals are plastically represented indicates that the straps were added in painting. This makes it probable that the rest of the relief was also coloured with more or less fidelity to nature. The lower end of the stele is cut so as to fit into a base, on which the inscription was doubtless chiselled.

Bull. comunale, XI (1883), T. XIII, XIV, pp. 144-172. Comp. Röm. Mitth., I (1886), p. 126. *Furtwaengler*, Sammlung Sabouroff, I, introduction, p. 6. — On the two reliefs of Northern Greek origin, referred to above, see *Friederichs-Wolters*, Bausteine, Nos. 36, 41. — On the art of Northern Greece, see Münchener Sitzungsberichte, 1876, I, pp. 323 et seq.

591. **Fragment of an Archaic Greek Relief.**

Found in the old Villa Caserta, where it formed part of the cover of a drain.

This relief seems to be of Attic origin, as it is carved in Pentelic marble, while its style finds its closest analogy in that of an Attic votive relief. It is doubtless a fragment of a funereal stele, and the remaining figure is probably that of a relative or servant, represented as standing in front of the seated figure of the deceased (now missing) and holding a child (comp. No. 762), a toilet-casket (comp. No. 592), or an ornament. The manner in which the lower ends of the mantle are tied together has no analogy in other monuments.

Bull. comunale, IX (1883), T. XIV, pp. 205-213. Comp. *Furtwaengler*, Sammlung Sabouroff, I, introduction, p. 6, note 7. — On the Attic bas-relief in the same style, see *Schöne*, Griechische Reliefs, T. XIX, 83, p. 45.

In front of the column numbered 76, —

592. **Fragment of an Attic Stele.**

Found on the Esquiline, in the area formerly belonging to the Villa Palombara and now traversed by the Via Macchiavelli.

The deceased is represented as sitting, while a servant, standing in front of her, holds a toilet-casket. The fact that the stele is of Pentelic marble and the style of the reliefs show that we have to do with an Attic work, which, to judge from the nobility and freedom of its forms, was executed towards the close of the fifth century B.C.

Bull. comunale, XV (1887), T. VI, pp. 109-113.

593. **Torso of a Draped Female Statue.**

Found in 1750 on the Aventine, in the Convent of S. Alessio.

This torso belonged to a statue of a type, which was used by archaic art in the representation of various goddesses and votive figures, and by Græco-Roman art in delineations of the goddess Spes. The writer cannot undertake to decide whether it is an archaic Greek original or a Roman copy of such an original. In any case the work lacks the freshness which usually characterizes archaic works and shows a somewhat dry and mechanical treatment, especially in the folds of the upper garment.

Nerini, De templo et coenobio Sanctorum Bonifacii et Alexii historica monumenta (Romæ, 1752), T. I, p. 5. Bull. comunale, IX (1881), T. V, pp. 106-164. Comp. Römische Mittheilungen, III (1888), p. 277. *Collignon*, Histoire de la sculpture grecque, I, p. 146, note 2. — On the type of this statue, see *Homolle*, De antiquissimis Dianæ simulacris deliacis (Paris, 1885), pp. 39 et seq. Bull. de correspondance hellénique, XIV (1890), pp. 572 et seq.

594. **Archaic Statue of Nike.**

Found in the so-called Nymphæum, in the Gardens of Sallust. Parian marble.

The goddess of victory is represented as just on the point of alighting on the ground, with her feet close together. She seizes with both hands the border of her Doric chiton, as if to steady herself in her flight. The holes in the part

of the drapery covering the shoulders contained metal clasps (*fibulae*). As the feathers of the wings are not plastically represented, we may assume that they were indicated by painting. In style the statue recalls the pediment sculptures of the temple of Zeus at Olympia. It seems to be an archaic original. The execution, however, is somewhat rough and indicates only the essential features, though these with great energy. We may, therefore, conclude that the figure was intended for a pediment, a columnar pedestal, or some other lofty position.

Bull. comunale, XIV (1886), p. 51. Notizie degli scavi, 1886, p. 22. *Furtwaengler*, *Koerte*, *Milchhoefer*, Archäologische Studien Brunn dargebracht, p. 81.

Above, —

595. **Archaic (?) Greek Votive Relief.**

Found in the Vicolo Gesù e Maria, in digging the foundations of a school-house.

The relief represents an athletic youth washing his hands in a basin supported by a tripod. Its meaning is explained by a relief in the same style at Wilton House (Wiltshire), in which the youth stands in front of a statue of Zeus, and which is therefore without doubt a votive offering dedicated to the Father of the Gods by a victorious athlete. The athlete washes his hands preparatory to making his thank-offering to the god who has helped him to victory. The object represented in the left upper corner of the Capitoline relief, and enclosed in a frame, seems to be the crown won by the athlete; it is adorned with bows. The curious headdress of the athlete consists of a close-fitting cap, presumably of leather, which is fastened by two bands, one passing round the chin, the other under it. The forms do not possess the primitive freshness, which we usually find in archaic sculptures, but, on the contrary, show a singular hardness in the modelling of the body. The phenomenon may, perhaps, be explained by the hypothesis that the relief was executed in a district in which art had long made no progress, but adhered mechanically to the archaic style.

Bull. comunale, XII (1884), T. XXIII, pp. 245-253. On the relief at Wilton House, see *Michaelis*, Ancient Marbles in Great Britain, p. 680, No. 48. *Friederichs-Wolters*, Bausteine, No. 239. A similar headdress is seen in the figure of an athlete on a red-figured cup in the severe style: Arch. Zeitung, XXXVI (1878), T. 11, pp. 58-71.

Passage behind the Octagonal Room.

Close to the entrance, on a column numbered 70, —

596. **Front of the Foot of a Colossal Statue.**

Found on the Via Appia in front of the church of S. Cesareo.

The edge of the sole of the sandal is adorned with a train of Tritons, with Amoretti perched on their tails. Another Eros bestrides a dolphin and strikes a fish with a trident. The manner in which these figures are treated has very few analogies in extant works of marble. The execution is wonderfully delicate and the figures, in spite of their small scale, are represented in great detail; the general effect, however, is somewhat hard. The waves are realistically represented, a somewhat unusual phenomenon in a piece of sculpture adhering in the main to good traditions of art. This fragment gives us some idea of the effect produced by the reliefs on the sandals of the Athena Parthenos.

Bull. della comm. arch. municipale, I (1872), T. I, pp. 33-41. Comp. Abhandlungen der phil.-hist. Classe d. sächs. Ges. d. Wiss., VIII (1883), p. 598, note ***. *Roscher*, Lexikon der gr. und röm. Mythologie, II, p. 482. Jahrb. des Arch. Instituts, VI (1891), p. 196.

To the left, —

597 (126). **Statue of a Charioteer.**

Found in 1874 on the Esquiline near S. Eusebio, within the area of the imperial gardens. The front of the nose is modern.

We may ascertain the original motive of this statue by comparing it with figures on Attic vases representing

gods, heroes, or mortals about to enter a chariot. The adjoining sketch (Fig. 28) will show how the restoration should be made. The youth, standing on his left leg, places his right foot on the step of the chariot, while he holds the reins in his outstretched arms. The statue is an indifferently executed Roman copy of a Greek bronze

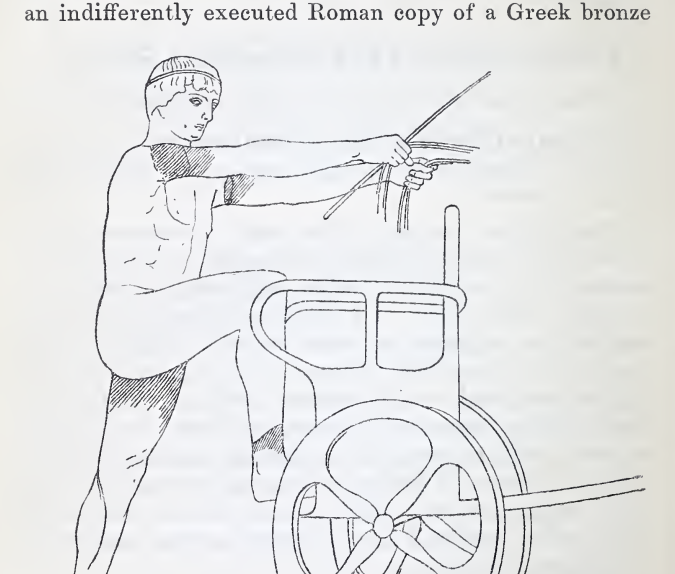


Fig. 28.

original, dating from about the middle of the fifth century. This original may have been by Calamis, who was celebrated for his representations of bigæ and quadrigæ. The influence of the archaic style is seen in the conventional arrangement of the hair and in the sharpness with which the muscles are accentuated. The pose of the body,

on the contrary, is entirely in consonance with the freer style of art.

Bull. della comm. arch., XVI (1888), T. XV, XVI, 1, 2, pp. 335-365. Comp. ibid., III (1874), p. 53. *Loewy*, Lysipp und seine Stellung in der gr. Plastik, p. 20, Fig. 8. Comp. *Furtwaengler*, Masterpieces, pp. 81 et seq.

To the right, —

598 (70). **Torso of Pallas.**

Found in 1881 on the Esquiline, behind the semicircular building belonging to the Thermæ of Diocletian.

The statue to which this torso belonged was a copy of the Athena Parthenos of Pheidias. It differed from the original, so far as the extant portion allows us to judge, in lacking the locks which fell on the shoulder of the goddess and in having the ægis of a more circular form Comp. Nos. 600, 870, 898.

Bull. comunale, XI (1883), T. XV, XVI, pp. 173-183.

On the sarcophagus of Posilla (No. 87 of the Museum), —

599. **Term of Anacreon, with inscription.**

Found within the area of the Gardens of Cæsar, outside the Porta Portese. The nose and most of the moustache are modern.

This bust reproduces the same original as a statue, formerly in the Villa Borghese, which was at one time taken for either Tyrtæos, or Pindar, or Alcæos, and may now be recognized as undoubtedly a portrait of Anacreon. To judge from the nobility of both style and conception, this original cannot date from a later period than the middle of the fifth century B.C. The Greeks of the Hellenistic era generally represented Anacreon as an aged man, but he appears here in the prime of life, full of force and fire.

Bull. comunale, XII (1884), T. II, III, pp. 25-38. Arch. Zeitung, XLII (1884), T. XI, 2, pp. 149-153. Comp. Jahrbuch des Arch. Instituts, VII (1892), pp. 119-126, p. 188, note 19; VIII (1893), Arch. Anzeiger, p. 75. *Furtwaengler*, Masterpieces, pp. 60 et seq.

Adjoining the sarcophagus numbered 87:

600. **Torso of Pallas and Fragment of her Shield.**

Found in 1874 on the Esquiline, in the construction of the present Via Ariosto.

This is another copy of the Athena Parthenos, reproducing the arrangement of the hair and the shape of the ægis more closely than No. 598. Pheidias decorated the shield of the goddesses with reliefs of the contest between the Greeks and the Amazons (comp. No. 80). Among the Greeks was represented on old man, raising a stone to hurl it at an Amazon. According to a tradition, which can be traced back to the Hellenistic period, this figure was a portrait of Pheidias himself. A replica of the shield of the Athena Parthenos in the British Museum shows clearly a bald-headed warrior, who, however, is not hurling a stone but brandishing an axe. A similar figure is recognizable on the fragment before us. It would thus seem that the two sculptors followed, not the Athena Parthenos of Pheidias himself, but some more or less free copy of it.

Abhandlungen der phil.-hist. Classe der sächs. Ges. d. Wissenschaften, VIII (1883), T. III E, 1-3, pp. 564-567, 600, 601. Comp. Bull. comunale, XI (1883) p. 174. Archäol. Zeitung, XLI (1883), p. 208. Berliner philolog. Wochenschrift, V (1885), p. 899. *Furtwaengler*, Masterpieces, p. 48.

By the wall opposite the entrance, —

601 (124). **Marble Basin.**

Found in the Piazza Dante.

Like the Biga of the Vatican (No. 326), this is one of the most beautiful examples that have come down to us of the decorative art of the Græco-Roman period. Magnificent acanthus-leaves, from which sprays of foliage detach themselves, spread with wonderful symmetry from the bottom to the edges of the basin, occupying the whole surface in the most harmonious manner. In order fully to appreciate the effect intended by the sculptor, it must be remembered that the basin was to be placed in a hori-

zontal position. To enable the beholder to survey the whole of the reliefs, the basin must have been somewhat above him; and this end was attained by the support on which it rested and (probably) by a comparatively lofty base below that. A fragment of a support, formed of three dolphins with intertwined tails, was found at the same time and place as the basin and very probably belonged to it.

Bull. municipale, III (1875), p. 80.

On the sarcophagus numbered 116, —

602. **Group of a Giant fighting with two Satyrs.**

Found in a Nymphæum near the Porta S. Lorenzo.

The clue to the interpretation of this group is found in the fact that the serpent's body in the left part of the plinth formed the end of a human leg. The upper part of the knee, the beginning of the calf, and the scales which mark the transition in the figures of Giants from the human to the amphibian body are all distinctly recognizable. The group, therefore, represented the struggle of a Giant with two Satyrs. Apparently it formed part of a cycle of sculptures, in which the Bacchic thiasos was represented as taking part in the contest between the Gods and the Giants. One of the Satyrs has fallen on the rocky ground before his antagonist and endeavours to support himself with his right hand. His right forearm and his left shoulder are wrapped in the coils of one of the serpents forming the lower limbs of the Giant. The terrified way in which he turns his head aside may be best explained by supposing that the serpent's head, in which the Giant's leg ended, is threatening it with attack. Of the second Satyr only the left leg and the right foot have been preserved, the latter visible under the back of his fallen comrade. These remains are enough, however, to allow us to reconstruct his attitude: he supported himself on his left knee and stretched his right leg out in an effort to rise, frustrated by the coils of the other serpentine

limb of the Giant wound round this leg. He was not entirely *hors de combat* like his neighbour, but menaced the Giant with the thyrsos or some other Bacchic weapon. This group offers many points of resemblance with known works of Hellenistic art. The subject recalls the Pergamenian frieze of Giants, and the composition that of the Laocoon (No. 153), while the dimensions of the figures and the style of their execution remind us of the statuettes reproducing the votive offerings of Attalos I (comp. No. 385). The fallen Satyr shows a close affinity to the Dying Gaul (No. 533) both in attitude and the treatment of his hair.

The two statuettes of Satyrs placed beside this group are said to have been found in the same place; but they cannot have belonged to it, as they are larger and of inferior execution.

Bull. comunale, XVII (1889), T. I, II, pp. 17-25.

603. **Silenus with a wineskin.**

Found in the Via di Porta S. Lorenzo, near the Monte della Giustizia.

This Silenus must have been a fountain-figure, as the wineskin is penetrated by an opening for a pipe (comp. Nos. 350, 658, 659). In all except the disposition of the legs, it resembles the statues of Silenus, still partly preserved, which supported the stage of the Theatre of Dionysos at Athens; and appears to be a copy of some lost pendant to these figures. The sculptor, however, made a mistake in retaining the scroll on which the left hand rests, as this attribute is entirely out of place in a fountain-figure.

Bull. municipale, III (1875), T. XIV, XV, 1, pp. 135-139. Comp. Jahrbuch des Arch. Inst., II (1887), p. 201. — On the stage of the Theatre of Dionysos, see Mon. dell' Inst., XI, 16; Ann., 1870, pp. 97 et seq.

On the sarcophagus (No. 104) by the rear-wall, —

604. **Herma of Heracles.**

Found on the Quirinal in 1876. The front of the nose is modern.

This herma is one of those which, as it would seem, reproduce a type of Heracles created by Scopas (comp. Nos. 121, 417). It differs from other known replicas in the more vivid treatment of the mouth and in the greater finesse with which the transition from the eyes to the temples is rendered.

Römische Mittheilungen, IV (1889), T. IX, pp. 190, 191, 200. *Lützow*, Zeitschrift für bildende Kunst, new series, II (1891), p. 253. *Overbeck*, Gesch. d. griech. Plastik, II^4, p. 25, Fig. 142 c.

On the bracket to the left, —

605. **Head of a Young Charioteer.**

Found on the Esquiline, in the vigna of the Convent of S. Antonio. The point of the nose has been restored.

The occupation of the boy before us is indicated by the helmet-shaped cap, which formed part of the equipment of the charioteers of the Roman circus. The confident expression and steady eye are excellently pourtrayed. Traces of a red pigment show that the hair was gilded. Comp. No. 334.

Bull. comunale, VIII (1880), T. XI, pp. 163-168.

606. **Head of the Youthful Pan.**

Found on the Cælius, in the Villa Casali. The end of the nose is modern.

This finely executed head reproduces the type of Pan evolved from that of Polycleitos (comp. No. 389). Its forms are, however, softer than in most of the other replicas, and the languid expression is accentuated.

Bull. comunale, XV (1887), T. IV, pp. 57-60. *Furtwaengler*, Masterpieces, p. 270, note 1.

Terracotta Room.

As the Terracotta Room has not yet been definitively arranged, we must content ourselves with a brief general survey of its contents. The collection is especially rich in a particular kind of polychrome terracottas, which give us a good idea of the art of decoration as it developed

both in Greece and Italy before the employment of decorations in stone. This ceramic decoration was soon abandoned by the Hellenic races, but in Etruria and in Latium it was not till the latter half of the second century B.C. that terracotta began to give place to stone. Indeed this style of decoration had not entirely died out at the beginning of the Empire. Two objects placed in the middle of the room under glass belong to a very early stage of this development: *viz.* an antefixa (or edge-tile), in the form of a woman's head, and a mask of Silenus in the centre of a colossal antefixa. To judge from their archaic and vigorous style, both these terracottas date from the fifth century B.C. The first-mentioned, along with a slab of terracotta, now in the new museum in process of formation on the Cælius, was found on Monte Caprino, between the wing of the Palazzo dei Conservatori containing the picture-gallery and the garden opposite, belonging to the Municipio [1]. They may thus have belonged to the original temple of Jupiter Capitolinus, which was built in the Etruscan style. A somewhat later period, perhaps the last century of the Republic, is indicated by the fragments of a polychrome group from a pediment. These were found in the Via di S. Gregorio, during the construction of a sewer, and are at present placed on the floor of the Terracotta Room, along the wall between the two doors. The group seems to have represented several deities, taking part in the 'Suovetaurilia', or sacrifice of a swine, a sheep, and a cow [2]. On the opposite wall are

[1] For notes on the terracotta slab, which was discovered in 1878, see Notizie degli Scavi, 1878, p. 235. The antefixa, as Signor Lanciani informs the writer, was found in the same place in 1875 or 1876. For later discoveries in the same place, see Bull. dell' Inst., 1882, pp. 228 et seq. The Bulletino della commissione arch. comunale makes no mention of either the antefixa or the mask of Silenus. The writer's own researches have not enabled him to find out where the latter was found.

[2] Bull. della comm. archeologica comunale, VI (1878), pp. 293–295, Nos. 1–10. Museo italiano di antichità classica I (1884), p. 5, note 8.

hung several slabs of terracotta adorned with reliefs, belonging to a terracotta frieze, — a kind of decoration which was much in vogue in Rome and its vicinity during the last century of the Republic and the early years of the Empire. Six of the slabs, all evidently belonging to the same frieze, bear the same representation: *viz.* two Satyrs standing on tiptoe in order to see into the interior of a cratera. Two slabs represent Heracles discovering his son Telephos, suckled by the hind. Another shows a farewell scene, perhaps Theseus leaving Ariadne [1]. On yet another is depicted a quadriga bearing a youth in Phrygian dress (perhaps Pelops or Paris) and a woman (perhaps Hippodameia or Helen). A slab that is larger than the others represents two arches of a colonnade, with a view of an Egyptian landscape.

To the right of the entrance to the Room of the Bronzes has been placed a fragment of mural painting, which adorned a tomb found on the Esquiline, near S. Eusebio [2]. The scenes, arranged in horizontal bands, evidently refer to historical events. The lowest row shows remains of a battle-scene. In the second row is depicted an interview between two generals, named by the inscription as Quintus Fabius and Marcus Fannius. Fannius, probably an Oscan or Umbrian leader, stretches out his right hand towards his Roman foeman as if to remonstrate or to pacify him. Behind Fabius stand four soldiers, clad in tunics and armed with spears; behind Fannius are the remains of a man blowing a trumpet. The scene in the next row also represents an interview between two military commanders, the subject under discussion being apparently the surrender of a fortified town, to judge from the rampart visible to the left of the central group, above which appear the upper parts of the bodies of two men, clad in a garment resembling the toga. The fragmentary

[1] Comp. Ann. dell'Inst., 1863, pp. 464 et seq.

[2] Bull. della comm. archeologica comunale, XVII (1889), T. XI, XII, pp. 340-350. Comp. Römische Mittheilungen, VI (1891), p. 111.

inscription over the heads of the generals has not yet been satisfactorily explained. A leg seen above the wall proves the former existence of a fourth row of paintings. These frescoes are a product of an art with distinctly realistic tendencies. If we compare them with other monuments, of which the date can be approximately fixed, we find their nearest analogy in the paintings on vases made in Campania during the third and part of the second century B.C. Another chronological clue is supplied in the fact that the Romans are all represented as beardless. It may, therefore, be assumed that, at the time these paintings were executed, the Hellenistic fashion of shaving the beard had become universally popular in Latium; and this, so far as our knowledge goes, cannot have been earlier than the close of the First Punic War. The mural paintings before us seem, therefore, to date from the third century B.C., or the first part of the following century; and this conclusion finds confirmation, as the writer is informed by competent authorities, in the palæography of the inscriptions.

Finally, we may glance at the ivory writing-tablet *(diptychon, pugillares)* and the accompanying stilus, which are placed by the same wall as the mural painting, to the left of the entrance to the Bronze Room[1]. This tablet consists of two folding wings, united by four rings of silver. The inner side of each was covered with wax nearly up to the top of the raised rim. The pointed end of the stilus was used to write on the wax, while the blunt end served as an eraser. The raised rim prevented the two waxed surfaces rubbing against each other when the tablet was closed. The name of the owner is inscribed on the outside of the tablet: Gallienus Concessus v(ir) c(larissimus).

[1] Bull. della comm. arch. municipale, II (1874), T. VII, VIII, pp. 101-115. *Daremberg et Saglio*, Dictionnaire des antiquités, II, 1, sub voce Diptychon, p. 271, Fig. 2454. Comp. *Meyer*, Zwei antike Elfenbeintafeln (München, 1879), p. 78, No. 45.

Room of the Bronzes.

The description begins to the right of the entrance.

607. **Bronze Statue of a Camillus.**

This statue, which, according to a doubtful tradition, was formerly in the Lateran, was transferred to the Capitol by Sixtus IV (Röm. Mitth., VI, 1891, pp. 14, 15). In the oldest descriptions it is called La Zingara, or the gipsy, evidently from the supposition that the right hand was stretched forward to take hold of the hand of another person for purposes of palmistry. Comp. Revue archéologique, XLIII (1882), pp. 26, 28; also *Kekulé*, Ueber die Bronzestatue des sog. Idolino (Berlin, 1888), p. 16.

As in several Roman reliefs of religious ceremonies, the Camilli, or boy-acolytes, are represented in a manner closely akin to this (comp., *e.g.*, Nos. 156, 546), we may recognize a Camillus in this figure and admit that it is a type created on Roman soil. The effect is somewhat marred by the absence of the attribute in the right hand. The figure gains both in vividness and perspicuity, if we imagine a cup in the right hand and a wine-pitcher in the left. The Romans demanded that the Camilli should be handsome in person, blameless in conduct, and of a good family. The figure before us admirably indicates all these qualifications; and the utmost objection we can make is that the charming face is rather lacking in expression. The ideal figures that can be attributed with certainty to the imperial epoch furnish no analogy to the one under review; and the question arises whether it may not be a work of one of the Greek artists who flourished in Rome during the Republic. The technique of the bronze work is wonderfully careful and delicate. A thin streak of a different colour from the rest of the figure, consisting of an alloy with a larger infusion of copper, passes from each shoulder over the tunic, both before and behind. These were probably intended to represent two purple stripes on the tunic. The seams are indicated in the parts of the tunic covering the upper

portion of the arms, and the edges of the sleeves are finished with overcast stitching. The straps of the sandals are adorned with tasteful arabesques.

Kekulé, Die Gruppe des Menelaos, T. III, 3, p. 39. To the bibliography collected in this work must be added: *Righetti*, I, 33; *Montagnani*, II, 87; *Baumeister*, Denkm. des kl. Alterthums, II, p. 1108, Fig. 1305; and *Brunn und Bruckmann*, Denkmäler, No. 316. Comp. *Friederichs-Wolters*, Bausteine, No. 1561. *Furtwaengler*, Masterpieces, p. 20.

608. **Foot of an Equestrian Statue.**

Found at Trastevere in 1850, in the Vicolo delle Terme. Comp. Nos. 31, 611, 615.

The fact that this foot has no supports, but hangs, as it were, in the air, proves that it belongs to a mounted figure. The leather covering the heel is tastefully adorned with acanthus leaves. It has been suggested that the owner of this foot was the rider of the horse (No. 615), found in the same place. But the execution of the two objects is too unlike to allow of this hypothesis. The bare portions of the foot are much less lifelike than the body of the horse.

Bull. dell' Inst., 1850, pp. 34, 35, 108, 109. *Braun*, Ruinen und Museen, p. 137, No. 18. *De Bonstetten*, Recueil d'antiquités suisses, 2me supplément (Lausanne, 1867), p. 14. Verhandlungen der Berliner Ges. für Anthropologie, 1890, pp. 202, 203.

609. **Bronze Cratera.**

Found at Porto d'Anzio (Antium), under Benedict XIII. Comp. *Ficoroni*, in *Fea*, Misc., I, p. cxxxv, No. 35. The handles and the foot are modern.

This elegantly formed and tastefully decorated vase derives a special interest from the inscription punctured on the brim, which informs us that King Mithradates Eupator presented it to the Eupatoristæ of the Gymnasium. This Mithradates was evidently no other than the famous king of Pontos (d. 63 B.C.). The Eupatoristæ formed a gymnastic society which existed in some city politically allied with Mithradates (perhaps Athens), and had assumed the king's surname. The cratera was doubt-

less carried off in one of the wars waged by Rome with Mithradates, and so eventually found its way to Antium.

Bottari, I, p. 48 (Italian edition). *Montagnani*, III, 2, T. 92. *Righetti*, I, 134. *Reinach*, Mithradate Eupator, Pl. III, pp. 288; 460, No. 10. All other references are collected in the Corpus inscr. græc., II, No. 2278. Comp. *Visconti*, Mus. Pio-Clem., V, p. 215. *Friederichs-Wolters*, Bausteine, No. 2034.

610. **Portrait-Head in bronze.**

This head was presented to the Municipio of Rome in 1564 by Cardinal Pio Ridolfo of Carpi (*Aldroandi*, in *Mauro*, Le antichità di Roma, p. 209; Röm. Mitth., VI, 1891, p. 34). The eyes are inlaid, the cornea in a white, the pupils in a brown material. The writer cannot venture to decide whether they are ancient or modern. The bust seems to have been made in the 16th century.

The profile of this head resembles in all essential points that of Lucius Junius Brutus, as known to us from a denarius presumably struck by Marcus Brutus and from a gold coin of Lucius Pedanius, a lieutenant of Marcus Brutus. It would seem, then, that we have here in very deed a portrait of the man, who, according to the legend, delivered Rome from the kings. In any case it agrees perfectly with the picture drawn for us of Lucius Brutus by the Roman writers. It shows power, energy, and unbending severity. A profound melancholy lurks in the deep-set eyes, looking out gloomily from under their bushy brows; in the mouth, of which the corners are slightly turned down; and in the wrinkles about the nose and on the forehead. We recall involuntarily the terrible sacrifice that Brutus, according to the legend, made for his principles, in ordering, as consul, the execution of his own sons for their participation in the conspiracy in favour of Tarquin. As the art of both Greece and Italy was still in the archaic stage at the end of the sixth century B.C., it follows that this head, if it really represents Lucius Brutus, cannot be a contemporary portrait. We must rather see in it the free creation of a later artist, perhaps a Greek sculptor of the third or the second century B.C., who possessed as keen an insight into the

Roman character as Polybius among historians. The disproportionately large and ugly ears of this head will strike the beholder. As ears of a similar character appear frequently on portrait-heads of the Republican period, it would seem that this was one of the distinctive traits of the ancient Roman. The faithful reproduction of a national feature of this kind would accord perfectly with the realistic tendency of later Greek art.

Bernoulli, Röm. Ikonogr., I, p. 20, Fig. 1. To the bibliography collected here must be added: *Montagnani*, III, 2, T. 90, Nos. 1, 2; *Visconti*, Opere varie, IV, p. 323, No. 91; and Röm. Mitth., VI (1891), p. 34, note 100.

611. **Hind-Quarters of a Colossal Bronze Bull.**

Found at Trastevere in 1850, in the Vicolo delle Terme. Comp. Nos. 31, 608, 615.

The original motive of this figure can be supplied from the reverse of the coins of Thurii (Fig. 29). The bull is represented in the act of charging, with his head lowered and lashing his sides with his tail. Both composition and execution seem admirable. Defects in the casting have been made good by the insertion of small pieces of bronze.



Fig. 29.

Bull. dell' Instit., 1850, pp 33, 34, 110-112.

612. **Hand of a Colossal Bronze Statue.**

Formerly in the Lateran, but removed to the Capitol at the beginning of the sixteenth century, if not earlier.

The supposition that this hand belonged to the same statue as the foot No. 614 is disproved by the fact that its size shows it formed part of a figure about half as tall again as that which owned the foot.

Ann. dell' Inst., 1877, pp. 381-384.

613. **Colossal Bronze Statue of Heracles.**

Found under Sixtus IV. near the Circus Maximus, on the destruction of the Ara Maxima; it was placed on the Capitol during the same reign (Revue archéologique, XLIII, 1882, pp. 25, 28; Röm. Mitth., VI, 1891, pp. 16, 30, 45).

The hero holds the apples of the Hesperides in his left hand and swings his club with his right, as if to express joy in his victory; the expression of the face is one of full consciousness of his powers. The figure seems to have been inspired by a work of Lysippos. The execution is unequal, being better in the hard than in the soft portions of the body.

A drawing by Heemskerck has been published in Röm. Mitth., VI, p. 17, Fig. 3 (comp. Jahrbuch des Arch. Inst., VI, p. 149, No. 53, V a). *De Cavaleriis*, Antiquæ statuæ urbis Romæ, T. 75. *De Rossi*, Raccolta, T. 20. *Montagnani*, I, 41. *Righetti*, I, 35. *Clarac*, V, Pl. 802 E, No. 1069 B. Comp. *Braun*, Ruinen und Museen, p. 181, No. 48. *Welcker*, Alte Denkmäler, V, pp. 79-82. *Brunn*, Geschichte der gr. Künstler, I, p. 541. *Roscher*, Lexikon, I, pp. 2172e, 2905, 2906, 2944, 2945. Röm. Mitth., IV (1889), p. 214, note 2.

614. **Colossal Bronze Foot.**

The frequently repeated assertion that this foot was found near the Pyramid of Cestius, and consequently belonged to the colossal statue that adorned that monument, is false. The fragments of the statue of Cestius were not discovered till the reign of Alexander VII. (1655-67), while this foot is enumerated among the antiquities of the Capitol by *Aldroandi*, in *Mauro*, Le antichità di Roma, a work published in 1558 (pp. 269, 270).

S. Bartoli, Gli antichi sepolcri, T. 63. Comp. Bull. dell' Inst., 1873, p. 8. Röm. Mitth., VI (1891), pp. 19, 30.

615. **Bronze Horse.**

Found in April, 1849, at Trastevere, in the Vicolo delle Palme. Comp. Nos. 31, 608, 611.

That this horse bore a rider is shown by the opening on the back, the holes for fastening the reins, and the movement of the lower jaw. The position of the ears, one bent forward and one backward, indicates that the attention of the noble animal has been roused by some sight or sound. The rider, quite aware of this, has reined his steed up sharply, as is shown by the way in which the

lower jaw is pulled backwards. The inscription on the left hind-leg (L·I·XXIIX) shows the place (*loco primo*) in which the statue was erected, and its number in the list of objects in the same place.

The slender body of the horse, the fine and comparatively small head, and the treatment of the skin recall the manner of Lysippos (comp. No. 31). It also shows a strong kinship with the horse of a bronze equestrian statuette of Alexander the Great, found at Herculaneum (now in the Naples Museum), which certainly stands in close connection with Lysippos. It thus seems probable that the Capitoline horse reproduces a type of Lysippos, or at any rate is inspired by a work of that master.

Bull. dell' Inst , 1849, pp. 130, 161, 162; 1864, p. 10. *Braun*, Ruinen und Museen, p. 137, No. 18.

Close to the horse is a statue of Diana of the Ephesians (comp. No. 347), which rests upon, —

616. **Triangular Marble Base.**

This base was undoubtedly surmounted by a candelabrum (comp., *e.g.*, Nos. 212, 213, 344, 345). On the first face is represented a Satyr playing the flute; on the second, a Mænad dancing and playing the tambourine; on the third, a drunken Satyr, staggering along with his head bowed and accompanied by his panther. These three figures belong to the series of motives so frequently used by the neo-Attic artists. Though full of animation and movement, they are skilfully subordinated to the architectonic ensemble and fill the spaces assigned to them in the most harmonious manner. The lower part of the base is adorned with palmettoes and spirals, which, like the Chimæras terminating in lions' claws, show clearly the influence of the earlier and severer style of working in bronze.

Righetti, II, 310. Comp. *Welcker's* Zeitschrift, pp. 512, 514, note 22. *Braun*, Ruinen und Museen, p. 144, No. 24. *Friederichs-Wolters*, Bausteine, No. 2135. *Hauser*, Die neu-attischen Reliefs, p. 18, No. 21.

In the middle of the room, —

617. **Boy extracting a Thorn from his Foot.**

This figure was at the Capitol as early as the time of Sixtus IV (Revue arch., XLIII, 1882, pp. 26, 28; Röm. Mitth., VI, 1891, p. 14). The missing eyes were inserted either in coloured glass-paste or in metal, perhaps in silver for the cornea and copper for the pupils.

The aim of the artist was to reproduce, as strikingly as possible, a motive borrowed directly from nature; and he has succeeded in producing a work the naïve simplicity of which exercises a peculiar charm. The external composition is in so far defective that the beholder can find no standpoint from which the lines of the statue form a harmonious whole. We see a boy extracting a thorn from his foot. The close attention with which he devotes himself to this task is specially expressed in the half-opened mouth and the protrusion of the lower lip. His long hair does not hang down over his cheeks, as the bent position of the head would necessitate, but clings closely to his skull; the artist, however, seems to have knowingly followed this arrangement in order not to further obscure the face, which is already partly concealed by the position of the head.

This figure is the product of an art which stands on the verge of the freer style but has not entirely broken with the traditions of archaism. The latter assert themselves in the severe treatment of the hair, the massive chin, and the leanness of the body, while the manipulation of the nude, on the other hand, betokens an already advanced stage of realism. The head resembles that of the so-called Apollo in the W. pediment of the temple of the Olympian Zeus; and the objective manner in which the artist has handled a motive taken from daily life also finds analogies in the sculptures of that sanctuary. We may therefore, perhaps, connect the figure before us with the Peloponnesian school which supplied the decoration of the temple of Zeus at Olympia. It is, however, of a later period; and the question arises whether it was created in

the Peloponnesus itself or in some other country the art of which was influenced by the Peloponnesian school. To the conclusion that the statue goes back to the fifth century B.C., two main objections have been raised. The first of these is the assertion that the arrangement of the hair is contrary to the spirit of the earlier Greek art, which laid so great a stress upon a true reproduction of nature. In the paintings of archaic vases, however, we sometimes meet stooping figures whose hair is arranged like that of the Thorn Extractor, and for the same purpose. In the second place it has been objected that the sculpture before us belongs to the realm of genre; and that, as genre figures in the proper sense of the term are not known to have existed before the reign of Alexander the Great, it cannot have been produced before this period. The motive of the figure, however, by no means excludes the possibility of its having been inspired by some definite event or by some mythical or historical tradition. If we admit this assumption, the Thorn Extractor falls out of the ranks of genre figures strictly so called and may easily find a place in the development of the earlier Greek art. In this connection reference has very justly been made to the legend of the Ozolians of Locris. Their ancestor Locros, having had his foot pierced by a thorn, recognized in this accident the fulfilment of an oracle, and founded the towns of the Locrians in the district in which his injury compelled him to linger. Other hypotheses, however, are equally admissible. Thus the statue may have been a votive offering to commemorate the victory of a boy in a foot-race, who had vanquished all his competitors in spite of having trodden on a thorn.

A marble statue recently found on the Esquiline and now in the British Museum, which in every respect makes the impression of an original Hellenistic work, represents the same motive as the Capitoline example, but with vulgar forms and in a completely realistic style. It proves that the Hellenistic art, which so often transformed ideal types into realistic and especially into rustic

figures, has done so in the case of the figure before us. The fifth century type has been transmuted into a genre figure in the proper sense of the term and represents nothing more than a Street Arab or a country boy picking a thorn out of his foot.

For the ancient engravings of the statue, see *Thode*, Die Antiken in den Stichen Marcantons, p. 17. *De Rossi*, Raccolta, T. 23. *Collignon*, Histoire de la sculpture grecque, I, p. 417, Fig. 215. *Overbeck*, Gesch. d. gr. Plastik, II^4, pp. 182-184, Fig. 186c, p. 186. The best representations are in *Rayet* (Monuments de l'art antique, I, Pl. 35) and *Brunn und Bruckmann* (Denkmäler griech. und röm. Sculptur, No. 321). Comp. Röm. Mitth., II (1887), p. 102. Abhandlungen des arch.-epigr. Seminars in Wien, VIII (1890), p. 46. Athen. Mitth., XV (1890), pp. 38, 361 (where the creation of this type is attributed to Bœotian art). *Furtwaengler*, Masterpieces, p. 287, note 2, p. 291, note 4. — With respect to the arrangement of the hair, comp., for instance, the crouching women on the cup of Phineus found at Vulci (Mon. dell' Inst., X, 8).

618. **She-Wolf in bronze.**

The figures of the twins are modern. Tradition ascribes them to Guglielmo della Porta (d. 1577), but recent research has thrown doubt on this (Röm. Mitth., VI, pp. 13, 14).

The chronicle of Benedict, the monk of Mt. Soracte, informs us that this wolf stood in front of the Lateran Palace as early as the tenth century. Thence it was transferred to the Capitol in 1471, as is proved by a document in the papal archives. At first sight it makes a strange and unancient impression, but this is due to the fact that it has been most barbarously treated by a stupid restorer. It is obvious that the tail, the hair of which is treated in the most formless manner, and also the piece of bronze so clumsily attached to the front of the belly, cannot have come from the same hand that modelled the head and neck. The legs also are not in their original condition, and their banal handling forms a strong contrast to the typically severe style of the body. While the latter represents only the essential forms, but accentuates these with great vigour, the hind-legs, with their callous swellings intended for muscles, show a most unfortunate

attempt at anatomical detail. The junction of the legs with the body is effected in the clumsiest manner. Joints, evidently formed by soldering, are visible at various points, but it is impossible now to follow their contours, as the restorer has first melted them with a red-hot iron and then smoothed them over with a file. Under such conditions it is naturally very hard to decide on the genuineness of the different parts of the legs. Thus the piece added on the exterior of the right fore-leg seems due to the restorer. Other parts, however, seem as if they had belonged to the original work, but, having been bent or broken, had been awkwardly straightened out or inaccurately put together by the modern workman. The heat to which the figure was exposed has also seriously damaged the body of the wolf, especially on the under side and on the hindquarters. The head and neck have suffered least, as they were farthest removed from the resoldered portions. If we confine our attention to these, which afford the best idea of the original state of the figure, we recognize a work the characteristic severity of which produces an effect that is really imposing. The she-wolf of Rome was conceived of by ancient artists in two different ways. The usual mode represents her suckling the twins and turning her head to look at them. More rarely she is seen without the twins and in a threatening attitude, as, for instance, on the denarii of Publius Satrienus (Fig. 30) and on small bronzes of Trajan. The Capitoline wolf reproduces this latter motive. With flashing eye and gnashing teeth, she menaces an approaching foe. The terror-striking effect of the head was enhanced by the glittering enamel of the deeply incised pupils, a fragment of which still remains in the right eye. If we may assume that the development of early Roman art was parallel with that of Etruria, we may ascribe the execution of this work to the fifth century B.C. In any case



Fig. 30.

we must reject the hypothesis that it is identical with the she-wolf which the ædiles Gnæus and Quintus Ogulnius erected by the Ficus Ruminalis or sacred fig-tree, in 295 B.C., with the money paid in fines. At that epoch the Romans were masters of Campania and had there become familiar with both Hellenic and Hellenistic art; and hence it seems incredible that in the year B.C. 295 so archaic a work as the Capitoline wolf could have been publicly inaugurated in Rome. Some authorities have gone the length of seeing in this figure a work of the early Middle Ages. As we know that it existed in the tenth century, it would, if this were true, be natural to attribute it to the epoch immediately preceding. But it seems impossible to ascribe a work of so much importance to a period of such extreme artistic degradation. On the diptych of Rambona, a Lombardic work of the ninth century, the she-wolf, in the act of suckling the twins, is represented beneath a relief of the Crucifixion; and it would be hard to imagine a more glaring contrast than exists between the infantile barbarity of this representation and the typical severity of the Capitoline example. The maladroit restoration of the ancient Roman work may, however, very well date from these dark ages of art. The Basilica of St. John Lateran was entirely rebuilt under Pope Sergius III (904-911), after its destruction by an earthquake in 896. It would appear quite natural that a desire should then have arisen to adorn the piazza in front of it with the emblem of Rome. As the sculptors of the time were incapable of producing a statue in any degree satisfactory, search was made for some ancient work of the kind. The she-wolf before us was then discovered, lying ruined and forgotten, perhaps in the cellars of some pagan temple; and was entrusted to the nearest coppersmith to be patched up for its position in front of the Lateran.

A representation of the wolf as it looked when standing at the Lateran is given in *Infessura*, Diario della città di Roma, ed. Tommasini (Roma, 1890), T. III, p. 38. Other representations are to be seen in *Müller-Wieseler*, Denkm. d. alten Kunst, I, 58, 288

(where the earlier bibliography is collected). *Rayet*, Monuments de l'art antique, I, 27. *Baumeister*, Denkm. des kl. Altertums, I, p. 510, Fig. 552. *Brunn und Bruckmann*, Denkmäler, No. 318. Comp. Ann. dell' Inst., 1867, pp. 184-191. *Detlefsen*, De arte Romanorum antiquissima, III, pp. 7 et seq. Rendiconti dell' Acc. dei Lincei, series V, vol. II (1893), pp. 18-20. — On the history of the wolf, see Ann. dell' Inst., 1877, pp. 379 et seq. Röm. Mitth., VI (1891), pp. 8, 12-14, 30, 45. — On the document in the papal archives, referring to the statue, see Revue archéologique, XXXII (1876), p. 161, XLIII (1882), p. 25. — The denarius of P. Satrienus *Babelon*, Monnaies de la république, II, p. 420. — The coins of Trajan: *Cohen*, Médailles impériales, II^2, p. 54, Nos. 338-340. — The diptych of Rambona: *Buonarotti*, Osservazioni sopra alcuni frammenti di vasi antichi di vetro, plate to accompany pp. 257 et seq.

619. **Bronze Statuette of the Triple Hecate.**

This statuette was formerly in the possession of the Chigi, and was presented to the Capitoline Museum by Benedict XIV.

This type is derived from that of the statue by Alcamenes, which was erected in Athens near the temple of the Wingless Victory. One of the figures holds two torches, the venerable emblems of the goddess of the moon. The second holds a snake and a knife or dagger, attributes evidently borrowed from the Furies, to indicate the terror-inspiring side of the goddess. The key and the cord, placed in the hands of the third figure, characterize Hecate as the keeper of the gate between heaven and the underworld. The headgear of the first and second figures betrays the influence of Oriental cults. The crescent-moon and the lotus growing from it connect the torch-bearer with Isis, while the Phrygian cap encircled by a crown of rays, which the second figure wears, seems borrowed from Mithras.

Causeus, Romanum Museum, I, sect. II, T. 20, 22. *Müller-Wieseler*, Denkm. d. alten Kunst, II, T. 71, 891. *Conze*, Heroen- und Göttergestalten, T. LXVIII, 2. *Roscher*, Lexikon d. gr. und röm. Mythologie, I, p. 1906. Other references are collected in Archæol.-epigr. Mittheilungen aus Österreich, V (1881), p. 65 A A. Comp. Röm. Mitth., IV (1889), p. 74.

Room of the Vases.

Most of the painted vases exhibited in this room were found between 1860 and 1870 in the course of excavations carried on in the necropolis of Cære (Cervetri). Those interested in this form of art are advised to leave this room until they have become familiar with the Etruscan Museum of the Vatican, where the Attic vases, in particular, are illustrated by much more numerous and much finer examples. The writer limits himself here to a description of two objects placed in this room.

620. **Cista of wood inlaid with silver.**

Found in 1861 at Præneste (Palestrina), in a so-called 'tomba a fossa'. The silver ornaments alone are ancient. The wooden body of the cista, of which only a few mouldering fragments remained, has been replaced by the modern restorer.

The body of the cista is cylindrical in form like the bronze cists found in the tombs of the necropolis of Præneste belonging to the third century B.C. The lid, however, instead of being convex, is flat, and it has no handle. The cist itself has now one movable handle, but in its original condition it probably had two. The ornaments decorating the lid and the lowermost zone of the cist, and also the figures of animals immediately below the upper edge, are partly in repoussé work and partly engraved; the masks terminating in palmettoes from which the handle springs, and the winged figures like Harpies on the vertical bands of the cist, are stamped with moulds; the figures of animals on the two middle zones of the cist have been cut out and their inner lines engraved. The motives both of the figures and of the other ornamentation evidently originated in Hither Asia. The tomb at Præneste, in which the cist was found, belongs to the second half of the seventh or the first of the sixth century B.C., when both Etruscans and Latins carried on a lively commercial intercourse with the Carthaginians, and when large quantities of Phœnician products were imported into Italy.

Our first thought then is that this cist is an imported article of Semitic workmanship. The distinction between the style of the products of the art-industries of the Phœnicians, and those of the early Greeks has, however, not yet been definitely established; and the possibility remains that the cista may have been made in some early Greek manufactory and exported thence to Præneste.

Mon. dell' Inst., VIII, T. 26, 1-3; Ann., 1886, p. 186, No. 70. Archæologia, 41, 1 (London, 1867), Pl. 10, 11, p. 203, No. 3. See also *Schumacher*, Eine prænestinische Ciste im Museum zu Karlsruhe, pp. 38-40.

On the lower console, —

621. **Cratera of Aristonophos** (?).

Found in a tomb at Cære.

This cratera is one of the oldest vases of Greek make, adorned with mythological scenes, that have been found in Italy. To judge from the style of its paintings, it may date back to the seventh century B.C. On one face are seen Ulysses and his companions putting out the eye of Polyphemos with a red-hot stake. All of the figures, following the earliest Greek fashion, have the upper lip shaved and wear pointed beards on the chin. Above the Cyclops is inscribed the name of the maker, which has been read as Aristonothos, Aristonophos, or Ariston of Cos. On the other side of the cratera is a representation of a sailing boat and a rowing boat advancing to attack each other. The palæography of the inscription affords no certain clue to the place in which the vase was manufactured, but its style and workmanship indicate the Hellenic Orient.

Mon. dell' Inst., IX, 4; Ann., 1869, pp. 157 et seq. Wiener Vorlegeblätter für archäologische Übungen, 1888, T. I, 8. *Murray*, Handbook of Greek Archæology, Pl. III, No. 4, p. 32. Comp. *Klein*, Die griechischen Vasen mit Meistersignaturen, pp. 27, 28. Journal of Hellenic Studies, X (1889), p. 187. *Helbig*, Das homerische Epos, 2nd ed., pp. 252, 313, 314. *Bie*, Kampfgruppe und Kämpfertypen, p. 19. Jahrbuch des Arch. Instituts, VII (1892), pp. 190, 191; Arch. Anzeiger, p. 75.

The Lateran Museum.

As the entire bibliography relating to the monuments of this Museum, down to 1867, is collected in the catalogue prepared by Benndorf and Schöne under the title of 'Die antiken Bildwerke des lateranischen Museums' (Leipzig, 1867), the writer confines himself to a mere reference to this work (B. S., p. . . . , No. . . .), except when citing an authority later than 1867. The only exception to this rule is made when the monument has been published in some easily accessible work, which, to save trouble, the writer places at the head of his bibliography.

First Room of the Museo Profano.

In the middle of this room has been placed a small part of the large mosaic discovered in the Thermæ of Caracalla in 1824 and now preserved in the upper floor of the Lateran (No. 704). This fragment represents three athletes, one of whom is recognizable as a pugilist by the cæstus wound round his hands and arms. Comp. No. 704.

B. S., p. 36, No. 55.

622 (8). **Relief of the Rape of Helen.**

Possibly found in the Villa Palombara, and formerly in the Appartamenti Borgia at the Vatican.

Paris is seen seated in his boat and eagerly holding out his hands to help Helen to embark. The wife of Menelaos, hesitating to take the decisive step, pauses and gazes pensively in front of her. A companion of Paris expresses his wonder at the beauty of Helen, both in look and gesture. The emotions of the three figures are admirably represented with the simplest means. The execution is merely decorative but probably Greek. The surface of the relief has, unfortunately, suffered seriously from damp.

Ann. dell' Inst., 1860, Tav. d'agg. C, pp. 121-128. — B. S., p. 4, No. 8.

623 (10). **Tomb Relief.**

Found, apparently, on the Via Flaminia, near the Monte Pincio, and afterwards preserved first in the Palazzo Ruspoli and then in the Appartamenti Borgia. The right forearms of both the principal figures and also the man's right knee and part of his spear have been restored. The heads of both are ancient but do not belong to them. That of the man (crest of the helmet restored) is really a head of Pallas.

The deceased, according to the Greek custom, is represented as a hero standing beside his horse. In front of him sits his wife, to whom he extends his right hand, while at his side stands a servant, holding his master's spear. In the upper lefthand corner of the relief hang the hero's sword and shield. To the right rises a laurel-tree, the trunk of which is entwined by a serpent, while a bird, opening its beak, sits among the branches. The serpent is doubtless intended to represent a sacred animal, emblematical of the fact that the deceased is to be regarded as a hero or demigod. The composition of the work recalls certain types of tomb-reliefs, often employed during the latter centuries of the ante-Christian era in the islands of the Ægean Sea and hence known as reliefs of the 'insular' style. In any case both the conception of the subject and the character of the execution prove that this relief dates from a period earlier than that of the Empire and that it comes from the eastern part of the basin of the Mediterranean.

B. S., p. 5, No. 10. *Friederichs-Wolters*, Bausteine, No. 1813. Comp. *Furtwaengler*, Sammlung Sabouroff, I, Einleitung zu den Sculpturen, p. 47. — On the serpent, see *Deneken*, De Theoxeniis (Berlin, 1881), p. 51. *Roscher*, Lexikon der griech. und röm. Mythologie, I, 2, pp. 2466 et seq., p. 2582. — As to the so-called insular style, see Arch.-epigr. Mitth. aus Österreich, XI, p. 171.

624 (11). **Fountain Relief.**

Found in 1822 among the ruins of Falerii, and formerly in the Appartamenti Borgia. The restorations include the lower part of the falling drapery of the man and fragments of his left hand, his left arm, the cantharos, and the drinking-horn; the upper part of the

boy's head, his nose, his right hand and wrist, and his right leg; the upper part of the head of the dove; and parts of the background.

A bearded man, resembling the bearded Dionysos both in type and costume, with a drinking-horn in his right hand and a cantharos in his left, looks down at a nude boy, seated on the rocky ground at his feet. The latter stretches up his right arm, as if asking for either the horn or the cantharos. Holes for jets of water are bored through both vessels. To the left rises a rock, from which grows a tree, while a dove perches on it. The relief agrees with the Arcadian tradition that, when Asclepios (Æsculapius) was exposed as an infant, he was nourished by Trygon (turtle-dove) and afterwards discovered by Autolaos, son of Arcas. The curious mixture of styles is one of the most remarkable features of this relief. The figure of the man, in flat relief, recalls the best period; and his eye, though the face is in profile, is represented in full front, according to the ancient style. The figure of the boy, on the other hand, both in the modelling of the relief and in the realistic treatment of his infantile forms, betrays artistic tendencies which did not come into vogue before an advanced stage of the Hellenistic period. The same remark applies to the landscape-accessories.

B. S., p. 6, No. 11. *Schreiber*, Die hellenist. Reliefbilder, T. XIV. Comp. Arch. Zeitung, XXXVIII (1880), pp. 153, 154. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 10.

625 (13). **Alto-Relief of two Pugilists.**

The thigh of the figure to the left and the part of the abdomen seen below the drapery have been restored. The head and right arm of the same figure are probably also modern.

This relief, which was formerly preserved in the Villa Aldobrandini, was already known in the beginning of the sixteenth century, and Raphael made a sketch of it. To judge from its style, it dates from the time of Trajan.

B. S., p. 8, No. 13. *Baumeister*, Denkmäler des kl. Alterthums, I, p. 524, Fig. 566.

626 (19). **Statuette of Nemesis.**

Probably found in Hadrian's Tiburtine villa. The restorations include the left forearm, the fold of drapery held by the left hand, the right arm, the right shoulder and the drapery covering it, the front of the right foot, and parts of the toes of the left foot. The margin of the plinth has been re-cut by a modern hand. The head, except the back, is ancient, but does not belong to the body, with which it is united by a modern neck.

The attitude of this goddess and the nobly simple arrangement of her drapery prove that this statuette reproduces an original of the great Attic period of the fifth century B.C. The primitive idea of Nemesis was the personification of the moral feeling of right and wrong, the conscience. From this starting-point was gradually developed the conception of a goddess who maintains the just measure in human affairs and brings about a proper equilibrium of good fortune and bad. The pose of the left arm, which raises the border of the garment, has been explained by the ancient custom of spitting into the bosom to avert accidents. But it seems highly improbable that an everyday habit like this should have been represented in the image of a deity. It is much more likely that the movement of the left arm, like the modest bending of the head, betokens that feeling of almost timid humility which the thought of Nemesis would naturally suggest to mortals. The lowered right hand probably held one of the immemorial attributes of this goddess, such as a yard-stick.

B. S., p. 12, No. 19. Comp. *Stephani*, Compte-rendu pour 1873, pp. 151 et seq. *Posnansky*, De Nemeseos monumentis (Vratislaviæ, 1888), pp. 20 et seq.

627 (20). **Relief of an Emperor and his Lictors.**

This relief is said to have been found, along with three fragments of a frieze (Nos. 629-631), in the reign of Clement VIII. Aldobrandini, near Trajan's Forum, in digging the foundations of the church of S. Eufemia. These four pieces of sculpture were preserved in the Villa Aldobrandini down to 1812, when they were acquired by Camuccini, from whose possession they passed about

1825 into the Appartamenti Borgia. The restorations include the head and right hand of the emperor and the head of the man behind him in the same plane.

Both the style of the relief and the place in which it is reported to have been found point to the time of Trajan; and the restorer, who is said to have been none other than Thorwaldsen, has probably done right in giving the head of Trajan to the principal figure. The head of the man standing behind Trajan is also modern and has been given the features of Hadrian, whom Trajan adopted and made his associate in the imperial dignity. The restorer has represented the young man with a clean-shaven face, as this was the fashion during Trajan's reign.

B. S., p. 13, No. 20.

628 (26). **Fountain Relief.**

Originally in the Palazzo Giustiniani and afterwards in the possession of Lucien Bonaparte, Prince of Canino, from whom it passed into the hands of Pius VII. The restorations include the upper lefthand corner of the slab; the end of the nose and the left heel of the nymph; the end of the boy-Satyr's nose, his left shoulder, his left arm from the biceps to the wrist, and the lowest part of his left leg; the nose of the Paniscos, his left forearm, almost all his fingers, the pedum (except a small piece above the elbow), the lower part of his left leg (hoof ancient), most of the syrinx; the edge of the horn; the right wing of the eagle; parts of the heads of both goats; nearly the whole of the ravens' heads; the head and neck of the serpent.

This relief represents a Nymph giving water out of a large drinking-horn to a boy-Satyr, seated on a rock before her (comp. No. 388). The hole in the mouth of the horn contained the pipe from which the fountain-jet issued. Behind the Satyr, in an opening of the rock, stands a Paniscos, blowing the syrinx and holding a pedum in his left hand. In front are two goats, one grazing and one lying down; on the rock is an eagle, devouring a hare. Beyond the rock rises a wild fig-tree, bearing a nest with four young ravens. A serpent winds up the trunk of the tree and stretches its head greedily towards the nest, while

the two old ravens sit, with outspread wings, on the branches, ready to defend their young. The whole scene is permeated by the idyllic spirit which so frequently shows itself in Hellenistic art. This spirit also embraces the accessories, which furnish scenes typical of the free natural life of animals. It has been supposed that this relief does not depict the education of an ordinary Satyr, but that it is an Arcadian representation of Pan, who was worshipped in Arcadia as the highest of the gods and was represented by Peloponnesian artists with a completely human body (comp. No. 389). In this case we have before us the Diopan, or Zeus-Pan, accompanied by an Ægipan, or goat-Pan. It is, however, difficult to admit that so unfamiliar a legend as that of the education of the Arcadian Pan has ever formed the subject of decorative art. So far as we know, Euphorion, who flourished in the third century B.C., was the only poet who treated of this legend; and his learned and obscure poems appealed to far too limited a circle of readers for them ever to have exercised any influence on the plastic arts. The elegant but lifeless execution shows that this relief is not a Hellenistic original, but a Roman copy of the imperial era. An idea of the artistic style of the original may be obtained by a comparison of this relief with the fragment in the Vatican (No. 388), which belonged to a relief of the same subject and infinitely better execution.

B. S., p. 16, No. 24. *Schreiber*, Die hellenist. Reliefbilder, T. xxi. Comp. *Von Wilamowitz-Moellendorf*, Isyllos, p. 88, note 63. Arch. Zeitung, xxxviii (1880), pp. 153, 154. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 10. — On the poem of Euphorion, see *Meineke*, Analecta Alexandrina, p. 158.

Second Room.

The contents of this room consist mainly of architectural and decorative fragments, of which three only are mentioned below (Nos. 629-631), all, apparently, found in the Forum of Trajan (comp. No. 627).

629 (86), 630 (168). **Two Fragments of a Frieze.**

These two fragments supplement each other, for it is obvious that the Amoretti of No. 86 were coupled with

griffins like those of No. 168, while it is equally obvious that the Eros of No. 168 belonged to a group of two, as shown in No. 86. The frieze, to which both fragments belonged, represented a series of pairs of Amoretti, watering griffins and ending below the hips in branches. The Amoretti are subordinated, by the conventional treatment of their bodies and wings, to the decorative effect of the whole. In the middle of No. 86, between the Amoretti, stands an amphora, decorated with a Satyr and two Bacchantes in relief.

B. S., p. 38, Nos. 59, 68. Comp. *Hauser*, Die neu-attischen Reliefs, pp. 43, 107.

631 (130). **Fragment of a Frieze, with Foliage and Flowers.**

In spite of its superabundant luxuriancy, this ornamentation makes an impression at once clear and imposing.

B. S., p. 43, No. 64 b.

It is interesting to compare the ancient decorative fragments in this room with —

632 (178). **Chimney-Piece,** dating from the end of the fifteenth, or the beginning of the sixteenth century.

The centre of the frieze is occupied by a garland of fruit and flowers, while at each side are arabesques and griffins supporting scenic masks and vases of fruit. The execution is more careful and minute than that of the ancient works. In the latter the sculptor has emphasized the essential features, neglecting or merely indicating what is of minor importance. The Renaissance sculptor, on the contrary, has worked out all the motives, down to their most insignificant details, with equal care; and in doing so he has frequently transgressed the bounds proper to the technique of marble. The effect of his decorations is thus less clear and quiet than that of the ancients.

Pistolesi, Il Vaticano descritto ed illustrato, III, 24 (foot), p. 76.

Third Room.

633 (256). **Statue of Antinoos.**

Found in 1798 at Ostia, near the Tor Bovacciana, and kept at the Vatican till 1863. The restorations include the head, the neck, the fingers (right thumb antique, in whole or part), and nearly the whole of the fold of the drapery filled with flowers. This last restoration was justified by a small ancient fragment still preserved in the back part of it.

The restoration of this figure as Antinoos is justified by its possession of the vaulted breast and other characteristic forms of Hadrian's favourite. Antinoos seems to be here represented as Vertumnus, an Etruscan deity, presiding over the seasons and their various gifts, whose cult was introduced in Rome at an early period. The fold of the drapery should probably hold, not only the flowers, but also the fruits of the different seasons.

B. S., p. 51, No. 79. *Dietrichson*, Antinoos, Pl. IV, 11, p. 187, No. 20.

634 (258). **Sarcophagus of a Child, with athletic scenes.**

Formerly in the sacristy of S. Stefano in Piscinola.

To the right we see the end of a pugilistic encounter; the victor receives a garland from the judge, while his vanquished foe sits on the ground close by. More to the left are two athletes wrestling, under the supervision of another umpire. On the ground between them lies a bucket of sand, emblematical of the floor of the palæstra (comp. Nos. 337-339, 825). The judge holds a palm-branch, the prize of victory, in his left hand, while he raises his right as if giving some piece of instruction. The group of the wrestlers is adjoined by two pancratiasts, also supervised by a judge with a palm-branch. Each is poised on the right foot and raises the left to kick his antagonist; their right hands are locked, and their left hands are raised for attack. To the left is represented the crowning of another victor, who holds a palm in his left

hand and raises his right to the garland placed on his head by the judge. The latter holds a second wreath in his left hand. To the left of the victor stands a bearded man, blowing a tuba to proclaim the victory.

B. S., p. 54, No. 81.

Fourth Room.

635 (278). **Attic Relief of Medea and the Peliades.**

Found in 1814 in the court of the old Académie de France (Palazzo Simonetti), in the Corso.

In order to revenge herself on Pelias, Medea persuaded his daughters that they could restore their father's youth by cutting him in pieces and boiling him in a caldron. The infatuated maidens believed her and inflicted this monstrous death on their father. The relief represents the preparations for this extraordinary recipe for youthfulness. One of the Peliades is arranging the tripod, with the kettle in which Pelias is to be boiled. The other sister seems troubled by a misgiving as to the success of the horrible experiment suggested by Medea; she leans her head on her raised right hand, which holds the sword intended for the dismemberment of Pelias, while her right elbow rests in the left hand, which also holds the scabbard. Opposite, in her characteristic Asiatic dress, stands Medea, holding a vessel full of magic herbs. She raises the cover of this vessel, in order to pour its contents into the kettle, and keeps her eyes fixed on the hesitating girl. The style of this relief points to the best Attic period of the fifth century B.C., and its execution is so fresh that it may well be an original work of that era. As only the soles, and not the straps, of the sandals are plastically indicated, and as the chin-strap of Medea's headgear is but slightly suggested by the chisel, we may assume that several parts of the relief were painted. In composition, conception, style, and dimensions this work is closely related to reliefs representing Orpheus and Eurydice (comp. No. 790) and to others representing Theseus and Peirithoos in the Underworld (comp. No. 826).

An attempt has been made to prove that these works, or their originals, were the reliefs of a tomb; but this suggestion seems inadmissible, as no authenticated tomb-relief of the best period represents mythological scenes. Furthermore the story of the Peliades would have been particularly out of place in the adornment of a grave. It is much more likely that the originals were votive offerings, made either by choregi or by poets in commemoration of successes in dramatic representations. The subject of the sculpture would then refer to the subject of the prize-crowned tragedy; and, as regards the special relief before us, we know that Euripides, for instance, composed a tragedy on the myth of Pelias.

Brunn und Bruckmann, Denkmäler, No. 341. B. S., p. 61, No. 92. *Friederichs-Wolters*, Bausteine, No. 1200. Sitzungsberichte der bayer. Akademie, 1881, II, phil.-hist. Classe, pp. 95 et seq. Jahrbuch des Arch. Inst., III (1888), pp. 68 et seq., 225 et seq. Abhandl. des arch.-epigr. Seminars in Wien, VIII (1890), pp. 130 et seq.

636 (288). **Head of the Youthful Pan,** on a bracket.

The end of the nose and the bust have been restored.

This head, formerly supposed to be a Panisca or female Pan, reproduces the type discussed under No. 389. The goat-features are, however, accentuated by the development of the upper jaw and the flattening of the nose.

B. S., p. 67, No. 101. Ann. dell' Inst., 1877, p. 203. *Furtwaengler*, Masterpieces, p. 270, note 1.

637 (291 **Statue of Germanicus** (?).

Found at Veii in 1819. The restorations include the left ear, parts of the right ear, the right arm, the left arm from the biceps downwards with the drapery falling on it, the stick in the left hand, the lower part of the left leg, the lowest part of the right leg with the stump, the feet, and the plinth.

This personage is represented, after the Greek heroic manner, with the himation wrapped round his loins and over his left arm. He is evidently represented in the act of speaking, though the oratorical gesture is less marked

here than in Nos. 5 and 649. The left hand must have held a spear or a sword, the right hand probably was in about the position assigned to it by the restorer. The full face bears a striking resemblance to the best-authenticated portrait of Germanicus (the well-known statue found at Gabii); but the profile, with the pronouncedly aquiline nose, is less like Germanicus than the younger Drusus, son of Tiberius.

B. S., p. 68, No. 103. *Bernoulli*, Röm. Ikonogr., II, 1, T. IX p. 170, Fig. 24; p. 169, No. 7; p. 204; p. 238, No. 2.

638 (319). **Male Figure, with the Head of Ares.**

Formerly in the Hamilton Collection, afterwards at Frascati, in the Marconi Collection. The restorations include both arms, the left shoulder with the drapery covering it, the part of the mantle hiding the chest, the agrafe on the right shoulder, various other small pieces of the figure, and the margin of the plinth. The head (nose, lips, and crest of helmet modern) is ancient but does not belong to the figure.

This statue has been shorn of much of its interest by the discovery that the head does not belong to the body. The head is a variation of a type of Ares, probably created in the school of Pheidias. The helmet and hair show traces of red paint, which was, perhaps, the ground-colour for a coat of gilding. The insignificant motive of the body was freely used for portrait-statues in the imperial epoch, and the figure before us probably belongs to this category. The body seems too long in comparison with the legs, while the length of the latter above the knee seems disproportionate to that below the knee.

B. S., p. 78, No. 127. Comp. *Furtwaengler*, Masterpieces, pp. 92-94.

639 (348). **Statue of a Satyr,** probably after Praxiteles.

The restorations include the nose, the right arm from the biceps downwards, three fingers of the left hand (forefinger and thumb on the hip ancient), part of the hide, the lower part of both legs, the feet, the stump, and the plinth.

This statue reproduces the type discussed under No. 525. The general execution is mediocre and that of the back is also careless.

B. S., p. 90, No. 150.

640 (352). **Portrait of a Member of the Gens Claudia.**

The nose, the tips of the ears, and the bust are modern.

Until recently, this carefully executed head was supposed to be either Octavius or Tiberius. It is, however, neither the one nor the other. The type of the features indicates a member of the Gens Claudia belonging to the family of the Julian emperors.

B. S., p. 94, No. 153. *Bernoulli*, Röm. Ikonographie, II, 1, p. 170, No. 8, p. 171, Fig. 25.

641 (371). **Fragment of a Marble Vase.**

The well-executed reliefs on this fragment exhibit Pan and a young Satyr, moving towards the right with a lively, dancing motion. Pan, who is represented with human forms except for his tail and horns (comp. No. 389), strikes the cymbals. The Satyr clutches his fluttering lion-skin with both hands, and also holds the thyrsos in his raised left hand.

B. S., p. 99, No. 167. Ann. dell' Inst., 1877, p. 212, note 1. *Hauser*, Die neu-attischen Reliefs, p. 51, No. 68.

Fifth Room.

642 (396), 643 (405). **Male and Female Hermæ.**

Said to have been found at Nettuno. The restorations of the male herma include most of the horns and ears, the ribbon falling on the left shoulder, the left arm from the biceps downwards, the bunch of grapes, the torso and lower right leg of the boy, the part of the shaft below the drapery, and other unimportant fragments. Those of the other herma embrace the head, the neck, the left hand, the right arm below the biceps, the basket of fruit, the lower part of the shaft, and part of the drapery. The child on the left shoulder of the female herma is entirely modern, except the lower part of the back and a bit of the left foot.

These two hermæ were evidently executed as a pair by the same chisel. One undoubtedly is of the masculine gender; the other, to judge from the slashed sleeves of the chiton and from the softly rounded forms of the remaining left forearm, belongs to the opposite sex. The child seated on the shoulder of each herma, the basket of fruit held by the man (which is certainly ancient), and the garland of fruit hanging from the left shoulder of the other figure, all seem to indicate that we have before us two deities specially concerned with the care of children and fruit. The head of the male herma has features of a somewhat oriental cast, resembling Priapos more than any other god of whom the type is precisely defined (comp. No. 147). The identification with Priapos is, however, excluded by the horns, which are entirely foreign to that deity, and by the female companion. There is no tradition of any feminine counterpart of Priapos; and, indeed, such a pair would contradict his very essence, since the ancients conceived him as a kind of hermaphrodite, uniting both sexes in himself. The attempt to see in these hermæ simply a Pan and Panisca encounters the difficulty that the head of the male figure bears no resemblance to any authenticated type of Pan. Perhaps we have here, as in No. 365, to conclude that the figures before us are Italian deities represented under Greek forms. We may suppose, for example, that the artist has found a suitable form for Faunus, the ancient Latin god of agriculture, by adding the horns of Pan to the Greek conception of Priapos.

B. S., p. 105, Nos. 181, 188.

644 (407). **Cinerary Urn.**

This urn was found in 1825 in the Vigna Ammendola, on the Via Appia, and doubtless comes from the adjacent Tomb of the Volusii. Comp. No. 157.

This urn was evidently one of a ready-made stock, as the field for the inscription is destitute of any lettering except the initials D(is) M(anibus), common to all Latin epitaphs. The tastefully arranged and carefully executed reliefs indicate the first century of the imperial period

and in this they agree with the inscriptions found in the Tomb of the Volusii (comp. No. 157). The reliefs include figures as well as merely ornamental patterns. On the front, below a garland of fruit, is represented the end of a cock-fight. A boy has joyfully taken his victorious bird to a table, on which lie the crowns and palms of victory; and the cock holds in its left claw a garland evidently lifted from the table. To the left is another boy, weeping as he carries away his slaughtered champion. On both sides of the urn are garlands of fruit and nests of young ravens. The relief on the right side shows one of the old birds feeding its young, while the other is attacked by a snake, which has coiled itself round its legs and body. The scene on the left side was probably similar but is too much mutilated for the details to be made out. Below the garland on this side is a group of two Amoretti teasing a young panther while on the right is a tipsy boy supported by a companion.

B. S., p. 110, No. 189.

645 (391). **Group of Mithras.**

Found at the Scala Santa a little before 1853.

Mithras was an ancient Aryan god of light, the chief seat of whose worship was in Persia. His cult gradually assumed a mystic character, apparently in consequence of the religious fermentation and the assimilation of Hellenic with Oriental divinities, which took place in the kingdoms of the successors of Alexander the Great. The first trace of this cult in Italy is found in the reign of Domitian. It became of great importance in the time of Hadrian and the Antonines; and under Septimius Severus we find it among the cults of the Domus Augusta. In the train of the legions it gradually spread over all the provinces of the Roman Empire. The usual representation of the god in the Roman period is inspired by an oft-recurring Greek composition, depicting a Victory sacrificing a bull (comp. No. 729). Our group is distinguished from the other replicas in Roman museums by its ex-

cellent preservation. Mithras, according to wont, is represented as a youth, in Asiatic dress, in the act of slaying a bull. The action probably symbolizes the power of the sun over terrestrial nature, while the fertility of the latter is indicated by the bunch of wheat-ears terminating the tail of the bull. No perfectly satisfactory explanation has yet been given of the dog and the serpent, which stretch their heads towards the wound of the bull, or of the scorpion below the belly of the animal.

B. S., p. 117, No. 199. The entire bibliography relating to the Mithras monuments is collected in *Preller-Jordan*, Röm. Mythologie, II, p. 413, note 4.

646 (399). **Stag, in basalt.**

Found in 1822 or 1823 outside the Porta Portese, in the Vigna dei Signori della Missione, within the area once covered by the Gardens of Cæsar. The restorations include the antlers, both ears, the eyes (of painted plaster), the muzzle, part of the tail, the whole of the left fore-leg, and the lower part of the other three legs. The right fore-foot and the support below the left fore-foot are, however, ancient. Of the plinth only the front part has been preserved.

A quadrangular hole on the right flank and a projection below it prove that the stag was connected at this point with some other figure. It has, therefore, been supposed that it belonged to a colossal figure of a deity, such as Apollo or Artemis. This theory, however, is disproved by the size of the plinth, which can easily be estimated from the remaining portion and affords no room for a second figure. The above-mentioned traces of the presence of another figure may, however, be explained by the assumption that it was seated on the back of the stag, a position in which Artemis, for example, is sometimes represented (comp. No. 5).

B. S., p. 118, No. 200. For Artemis riding on a stag, see *Stephani*, Compte-rendu pour 1868, pp. 6, 7.

647 (406). **Cow.**

The restorations include both horns, both ears, all four legs, the tail, and the teats of the udder.

The effect of this figure is impaired by the fact that the restorer has overlooked the traces of the original feet left on the plinth and has consequently restored the legs falsely. The execution is unequal, the body being treated in a lifelike manner, while the forms of the head are dull and indefinite.

B. S., p. 119, No. 201.

Sixth Room.

All the sculptures exhibited in this room were found at Cervetri (Cære) in 1840 and 1846 amid the ruins of the theatre, a building which dates, so far as its remains allow us to judge, from the early imperial days. The statues (Nos. 649-654) must have been placed in niches or against walls, as their backs are very carelessly finished. Some of them, perhaps, decorated the proscenium wall. Comp. B. S., pp. 121, 122.

648 (428). Colossal Head of Augustus.

The end of the nose, the nape of the neck, and the bust are modern.

The rounded edges of the neck show that this head was meant to be inserted in a statue. The proportions are somewhat short and broad in comparison with other portraits of the emperor; but this is probably due to the fact that the head was to be seen from a considerable distance.

B. S., p. 124, No. 203. *Bernoulli*, II, 1, p. 31, No. 20.

649 (433). Statue of a Man in Armour.

The restorations include the head (plaster; with the features of Germanicus), the right arm, the top of the sword-hilt, a great part of the drapery, fragments of the armour, the great toe of the right foot, and most of the plinth.

Most of the statues found on the site of the theatre of Cære are portraits of members of the Julian imperial house; and the style of this statue, together with the arrangement of the armour and the reliefs which adorn it, points to the early days of the Empire. We may therefore assume that this figure, the original head of which is missing, represents an individual belonging to the Gens

Julia. Like Augustus in the statue from the Villa ad Gallinas (No. 5), the man was represented as addressing his troops. The left hand holds the hilt of a sword, the rest of which is concealed by the mantle. The right arm was extended, shoulder-high, to the left; and the whole right side of the body follows this movement. The relief at the top of the cuirass shows the sun-god ascending from the ocean in his quadriga; below are two kneeling barbarians in Asiatic dress, giving water to two griffins. The conception and the execution of the statue are equally admirable.

B. S., p. 124, No. 204. Bonner Studien (Berlin, 1890), T. 1, 2, p. 10.

650 (435). **Colossal Statue of Tiberius.**

The nose is modern.

The type is the same as that of the statue found at Piperno, discussed under No. 93. The head, however, is encircled by a civic crown *(corona civica)* of oak-leaves, as in another statue of Tiberius found at Veii (No. 87); and the mantle covers the whole of the back.

B. S., p. 126, No. 206. *Bernoulli*, II, 1, p. 148, No. 8.

651 (436). **Statue of Octavia** (d. 62 A.D.), daughter of Claudius.

The restorations include the nose, the left ear, both forearms, the sceptre and cup, and parts of the drapery.

This statue has been identified with Agrippina the Younger because a fragment of an inscription bearing the name of that empress was found beside it. This opinion, however, needs no special refutation now that authentic portraits of this empress have been recognized. The statue seems to represent Octavia, daughter of Claudius and Messalina and wife of Nero, to whose coin-portraits the head shows some resemblance. The chaplet of round and egg-shaped pearls indicates that the princess is represented as a priestess, either of the Gens Julia in general or of the deified Claudius in particular. The restoration of the arms with cup and sceptre seems correct. The

execution is much inferior to that of the other statues of members of the imperial house found in the same place.

B. S., p. 127, No. 207. *Bernoulli*, Röm. Ikonogr., II, 1, T. XIX, p. 183, No. 10; pp. 366, 367. For the portraits of Agrippina the Younger, see Röm. Mittheilungen, VII (1892), pp. 231-238.

652 (437). **Colossal Statue of Claudius.**

The emperor is represented seated, as Zeus, with an oak-crown *(corona civica)* on his brows. The head is of a strongly idealized character similar to the colossal head of Otricoli (No. 306). The strip of unworked marble descending vertically from the left shoulder, and the hollow behind it, indicate that this part of the statue was in contact with the back of the throne (comp. No. 656).

B. S., p. 128, No. 208. *Bernoulli*, II, 1, p. 333, No. 7.

653 (438). **Statue of a Man in a Toga.**

The restorations include the end of the nose, parts of both ears, the left hand with the scroll (probably a correct restoration), the right forearm, the right foot, the front of the left foot, part of the lower margin of the drapery, and the plinth.

There is no good reason for identifying this figure with the elder Drusus.

B. S., p. 128, No. 209.

654 (439). **Armed Statue of the Elder Drusus (?).**

The restorations include the nose, the left ear, the right arm, the left forearm with the drapery and sword, part of the right calf, the left foot and ankle, the stump, and the plinth.

This personage is represented as delivering an address, in the same attitude as No. 637. The noble head, the forms and expression of which denote a high degree of intelligence and energy, resembles the coin-portraits of Drusus the Elder and Germanicus. The strong likeness of father and son makes it impossible to say more than that it is a portrait of one or other of them.

B. S., p. 129, No. 210. *Bernoulli*, II, 1, T. XIII, p. 170, No. 9; pp. 205, 206, 214, 239. *Brunn und Arndt*, Griechische und röm. Porträts, No. 81. Bonner Studien (Berlin, 1890), p. 10. Röm. Mitth., VI (1891), p. 314.

655 (444). **Portrait-Bust of a Man.**

The end of the nose and parts of the ears are modern.

The usual identification of this head with Caligula is untenable. The shape of the skull, the profile, and the cut of the hair all differ from the same details in the authenticated portraits of this emperor, and the features are free from Caligula's characteristic malignity.

B. S., p. 130, No. 211. *Bernoulli*, II, 1, p. 305, No. 4, Fig. 46, p. 318.

656 (442). **Fragment of a Relief,** representing the cities of the Etruscan Confederation.

The personifications of three cities are preserved, all denoted by inscriptions. The representative of Tarquinii is a bearded man, wearing his toga over the back of his head in the manner prescribed for a sacrificer. It has been, with great probability, identified with Tarchon, the hero of Tarquinii, to whom the Etruscans attributed the foundation of their religion and civilization. Next to Tarchon is the patron goddess of Vulci, seated on a throne and holding a flower in her outstretched right hand. A Roman would have called this figure Venus, an Etruscan Turan. Vetulonia is personified by a vigorous nude figure, holding an oar in his left hand. Behind him rises a pine-tree; and the slopes of the hill on which Vetulonia lay (near Colonna a Mare) are to this day covered, on the side next the sea, with an abundant growth of pines. The reverse of the fragment shows a relief of a swine standing on an altar or base, and thus the slab must have been visible on both sides. Its original position cannot, however, be now determined with any certainty. It has been supposed, for instance, that it formed part of a square seat, each of three sides of which contained representations of four Etruscan cities; and it has been further surmised that this seat belonged to the statue of Claudius (No. 652) found in the same excavation. A seat decorated in this fashion would have been quite appropriate for that emperor, who bestowed many favours on

Etruria and wrote a Greek history of the Etrurians. Another theory supposes that this relief decorated one of two projections resembling *antae*, attached to opposite sides of an altar or base.

Ann. dell' Inst., 1842, Tav. d'agg. C, pp. 37-40. B.S., p. 130, No. 212. Comp. Archäol.-epigr. Mitth. aus Österreich, XI (1887), pp. 104 et seq., 124, 125.

657 (445). **Portrait-Statue of a Woman.**

The right forearm and the margin of the plinth are modern. The head is ancient (end of nose restored), but does not belong to this statue.

As an inscription found at the same time and place contained the name of Drusilla, it seems as if the statue represented the daughter of Germanicus and sister of Caligula. The incense-casket *(acerra)*, which she holds in her left hand, may refer to the privileges of the Vestal Virgins, which Caligula had conferred on his sisters. The ancient head which has been placed on this figure was formerly described, without reason, as a portrait of Livia. It is rather an insignificant ideal type of late origin, to which no precise name can be given, as the Græco-Roman artists used it for various goddesses and personifications.

B. S., p. 132, No. 213. *Bernoulli*, II, 1, p. 326. — On the portraits of Livia, comp. No. 243.

658 (447), 659 (450). **Two Sileni sleeping on their wineskins.**

The restorations in No. 447 include the nose, the left ear, and the front of the left foot; in No. 450, the nose, the right ear, the right foot (heel ancient), and parts of the plinth.

The openings made in the wineskins prove that these two statues were used as fountain-figures. The Sileni are sleeping off the effects of a carouse and are using their wineskins as pillows. They have, however, forgotten that the skins have been left open, and the precious liquor is consequently being pressed out by the weight of their heads. Pairs of similar fountain-figures have been found

in the theatres of Arles and of Civita Castellana (Colonia Junonia Faliscorum). The execution of the two before us is purely decorative.

B. S., p. 133, Nos. 214, 215.

660 (448). **Ara of Manlius.**

According to the inscription on its face, this altar was dedicated to the Censor perpetuus Gaius Manlius by his clients. Below the garland enclosing the inscription is a relief of the sacrifice of a bull, a representation which gives us much information about the sacrificial rites of the ancient Romans. The Roman who is offering the sacrifice stands to the right of the altar, on the point of pouring out a libation. Beside him stands a Camillus (comp. No. 607), holding a pitcher in his right hand and wearing over his left shoulder a garment which is apparrently adorned with fringes *(ricinium?)*. To the left of the altar is the bull, the head of which is held down by two kneeling youths *(cultrarii)* wearing nothing but an apron. Another man *(popa)*, also clad simply in an apron *(limus)*, raises an axe to deal the fatal blow on the head of the bull. Behind the animal stands another popa, shouldering the sacrificial mallet *(malleus)* and holding in his left hand a vessel, filled (apparently) with flowers and fruit. In front is a flute-player, accompanying the sacred ceremony with his music. On each of the two lateral faces of the altar is represented a Lar, with rhyton and cup (comp. No. 551). The relief on the rear of the altar shows a goddess enthroned, with three men and three women raising their hands in adoration or supplication. The cornucopia in her left hand and the cup in her right are the attributes of Fortuna; but apparently the figure is to be taken here in a narrower sense, as the patron-deity of Cære. The sacrifice on the front of the altar is evidently offered in her honour.

Mon. dell' Inst., VI, 13; Ann., 1858, pp. 1-17. B. S., p. 134, No. 216.

Seventh Room.

661 (462). **Statue of Marsyas, after Myron.**

Found in April, 1823, in the studio of an ancient sculptor on the Esquiline, Via dei Quattro Cantoni 46-48. The ears, both arms, the lower part of the left leg, and the front of the right foot are modern.

In earlier times the flute was a very popular instrument at Athens and had its regular place in the musical education of the young. Later, however, in the period following the Persian wars, a decided prejudice

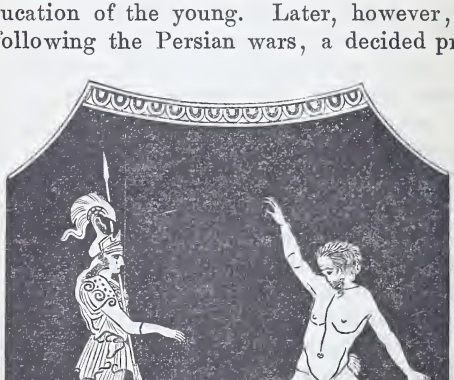


Fig. 31.

arose against it, and this prejudice was strengthened by the fact that the flute was considered the national instrument of the Bœotians, the hated neighbours of the Athenians. This sentiment inspired a bronze group by Myron (comp. No. 333), in which Athena, the patron-deity of Attica, expressed her contempt for the flute in the presence of the Satyr Marsyas. Of this group copies have come down to us in three Attic monuments: a relief on a marble vase, a painting on a red-figured vase (Fig. 31), and on the die of a coin (Fig. 32). Athena has

just contemptuously thrown away the flutes which had made her distort her face. Marsyas, who had quietly approached, curious to hear the unfamiliar tones, springs backward, startled by the violent and unexpected action of the goddess; he still, however, looks with desire at the flutes, which, in the original work, probably lay on the plinth. The statue before us is a copy of this figure of Marsyas. The restorer is mistaken in supplying him with castanets (κρόταλα). The hands held no attributes, but expressed by their attitude, in harmony with the movement of the body, the shock felt by Marsyas at the action of the goddess. The right arm was raised aloft, the left arm held to one side (see Fig. 31). Like the Discobolos of the same sculptor (No. 333), the Marsyas of Myron fixed the human figure in the most pregnant moment of a movement that affected every part of the body. As the original figure was made of bronze, it dispensed with the tree-stump and the supports for the feet, which so seriously impair the effect of the marble before us. The execution of this statue corresponds closely with the information that we possess of the artistic methods of Myron. The bodily forms, though a little angular, are reproduced with wonderful clearness and precision. The expression, on the contrary, is still somewhat rigid, while the treatment of the hair is distinctly archaic.

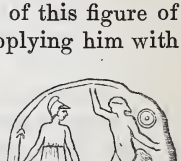


Fig. 32.

The best reproductions are given by *Rayet* (Monuments de l'art antique, I, Pl. 33) and by *Brunn und Bruckmann* (Denkm. gr. und röm. Sculptur, No. 208). *Collignon*, Histoire de la sculpture grecque, I, pp. 467-471, Fig. 243. *Overbeck*, Geschichte der griech. Plastik, I⁴, p. 269a. *Baumeister*, Denkm. d. kl. Alterthums, II, p. 1002, Fig. 1210. B. S., p. 141, No. 225. See also *Friederichs-Wolters*, Bausteine, No. 454. Gazette archéologique, XI (1886), pp. 304 et seq. *Sauer*, Die Anfänge der statuar. Gruppe, pp. 68 et seq. Mélanges de l'École Française de Rome, X (1890), pp. 118-122.

662 (476). **Statue of Sophocles.**

Found at Terracina and given by the Antonelli to Pope Gregory XVI. in 1839. The sculptor Tenerani restored the hair above the right side of the forehead, most of the eyebrows, the nose, a large part of the right cheek, the lower part of the right side of the moustache, parts of the beard, almost the whole of the right hand (part of the palm, near the root of the thumb, ancient), a small part at the foot of the drapery falling over the back, the feet, the scrinium, and the plinth.

'The statue in itself produces all the effect of an original work; it seems to have been planned for the material in which it is executed and to have been sculptured by a free Greek chisel' (B. S., p. 159). It is much more likely that it reproduces, possibly with some modifications, the bronze statue of Sophocles erected, on the proposal of Lycurgos, in the Theatre of Dionysos at Athens, between 350 and 330 B.C. It has 'the distinct character of a public monument', and both in conception and style it shows affinity with the Second Attic School, then in its heyday. An artist who produced a portrait of Sophocles more than fifty years after his death could use the statue erected by Iophon, the son of Sophocles, immediately after his father's death, and also a painting in the Stoa Pœcile, in which the tragedian was represented playing on the cithara. In any case the statue gives an image of the person represented that is in all essentials accurate and exhaustive. Sophocles stands before us in his prime, presenting in every way the noble aspect and easy grace of a harmoniously cultivated Athenian. The position of the left arm and the slight tendency to embonpoint are treated so as to enhance the predominant characteristic of quiet dignity. The expression of the face unites, in a marvellous way, the qualities of intelligence, imagination, seriousness, and benevolence. The drapery is a masterpiece of skill; it reveals with perfect clearness all the forms of the body beneath it, and is handled in a manner that combines perfect freedom and ease with the demands of artistic effect. The extreme care with which the sculptor

has studied the directions of the folds is seen in the way in which the mantle is gathered up over the left hand. He has thus, in the happiest manner, avoided the confused impression, which would have been caused by the convergence of a great number of lines on the same point. The only feature of the statue that can be considered as foreign to the spirit of the fifth century, and so to the character of Sophocles, is a slight trace of the fastidiousness, which characterized the fashionable society of Athens in the fourth century B.C. and was frequently reflected in the art of the Second Attic School (comp. Nos. 265, 266). This tendency asserts itself in the not entirely natural pose of the head and in the over-careful arrangement of the beard.

B. S., T. XXIV, p. 153, No. 237. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1685, Fig. 1767. *Brunn und Arndt*, Griechische und röm. Porträts, Nos. 113-115. Comp. *Friederichs-Wolters*, Bausteine, No. 1307. Athenische Mittheilungen, X (1885), p. 100. Jahrbuch des Arch. Inst., V (1890), pp. 159, 160.

Eighth Room.

663 (487). **Hellenistic Relief.**

The nose of the man is modern.

An elderly man, with well-marked features and clean-shaven face, evidently either a poet or an actor, sits at a table on which rest two theatrical masks and a half-opened scroll. In his left hand he holds another mask, which he has apparently just lifted from the table. Behind the table, on a lofty support, is a tablet, the right side of which is missing, though the fracture has been smoothed over by a modern hand. To the right of the table, facing the man, stands a draped female figure. Her right hand has been broken off, but the form of the fracture shows that it probably held some small pencil-like object, such as a stylus. A comparison with a mural painting found at Herculaneum suggests that the relief may represent a poet or an actor making a votive offering in remembrance of a victory won. The poet or actor holds the scenic mask

he is about to dedicate; the tablet in the background has been prepared for the dedicatory inscription; while the female figure, whom we may assume to be either a Muse or a personification of dramatic instruction (διδασκαλία), stands ready to trace the inscription with her stylus. A recent theory supposes that this relief is a reproduction of a painting by Protogenes, which represented Philiscos of Corcyra, one of the leading tragic writers of Alexandria, plunged in meditation. This theory, however, encounters the difficulty that one of the masks on the table is undoubtedly a comic mask. The relief appears to be a Hellenistic original. The execution is careful and full of character. In spite of its diminutive size, the artist has succeeded in clearly pourtraying the individuality of the poet.

B. S., p. 163, No. 245. The oldest representation of this basrelief is given in *Bellori*, Illustrium philosophorum poetarum rhetorum et oratorum imagines (Romæ, 1685), T, 69. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 8, Fig. 3, 4 (comp. p. 67, note 25); Die hellenist. Reliefbilder, T. 84. Comp. *Benndorf*, Beiträge zur Kenntnis des attischen Theaters, p. 36. Abhandl. des arch.-epigr. Seminars in Wien, VIII (1890), pp. 54 et seq., 149. — On the mural painting, see *Helbig*, Wandgemälde der vom Vesuv verschütteten Städte Campaniens, No. 1460.

On the bracket on the entrance-wall, —

664 (496). **Fragment of a Sleeping Nymph.**

The nose and the back of the head are modern.

The original motive of this figure is intelligible from better-preserved replicas, which are recognizable as fountain-figures. The nymph lay on the ground, supporting herself on her left elbow; while her head, heavy with sleep, rested on her right hand, which lay on her left shoulder. A vessel under her left arm formed the opening of the fountain. The execution is careful but rather unequal.

B. S., p. 169, No. 252. As to the replicas, see B.S., pp. 247, 248. Rheinisches Museum, XXV (1870), p. 154.

On the bracket on the exit-wall, —

665 (520). **Head of a Female Satyr.**

Part of the left cheek, the chin, and the bust are modern.

The pointed ears and the little horns above the forehead show that this is a Satyr, while the sex is indicated by the feminine forms and the arrangement of the hair. The hair is confined by a fillet and encircled by a wreath of pine-leaves. The holes in the latter seem to have been intended for attaching tufts of pine-needles in bronze. The mouth opens in a hearty laugh, exposing both rows of teeth.

B. S., p. 177, No. 273.

666 (524). **Head of a Youthful Pan.**

The nose, upper lip, and bust are modern.

This head reproduces the type of Pan evolved from that of Polycleitos (comp. No. 389). In regard to form and expression the same remarks apply to it as to No. 606.

B. S., p. 178, No. 277. Comp. Ann. dell' Inst., 1877, p. 203. *Furtwaengler*, Masterpieces, p. 270, note 1.

667 (534). **Colossal Statue of Poseidon.**

Found in 1824 at Portò, among the remains of a large building generally supposed to have been Thermæ. The restorations include the nose, the left arm and trident, the front half of the right forearm with the aplustre, the lower part of both legs, fragments of the hair and beard, the vessel, the dolphin, and the plinth.

This statue embodies a type, standing in close relation to the art of Lysippos, which seems to have attained its most complete development in a bronze statue of the time of Alexander the Great and has often been reproduced, more or less modified, by later art (comp. No. 836). Poseidon places his right leg, bent at a right angle, on the prow of a ship, leans his right elbow on his thigh, and supports himself by a trident held in his left hand. The easy attitude and the slightly exhausted expression of the face seem to indicate that the god is resting after some exertion.

The type of the head is more akin to the Zeus ideal than is that of No. 111, though here also the hair is soaked with brine. The body is more thickset than that of Zeus. The sharpness with which the chief lines of the head are brought out by under-cutting and the downward direction of the eyes prove that the statue was meant to be placed at a considerable height. As the aplustre in the right hand interferes with the simple beauty of the contours, it is probable that the restorer has done wrong in adding it and that the hand hung empty by the knee, as represented in coins reproducing the same type of Poseidon (see Fig. 33, a coin of Demetrios Poliorcetes). It is also questionable whether the right leg was supported by a dolphin. The other restorations are justified by better-preserved replicas (comp., *e. g.*, No. 836).

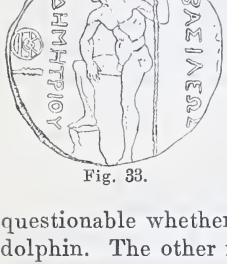


Fig. 33.

B. S., p. 182, No. 287. *Overbeck*, Kunstmythologie, III, pp. 251, 255; p. 259, No. 2; p. 279, No. 1; p. 280; Atlas, XI, 1, 2, XII, 29. *Baumeister*, Denkm. d. kl. Alterthums, III, p. 1392, Fig. 1540. Comp. *Lange*, Das Motiv des aufgestützten Fusses (Leipzig, 1879), pp. 31 et seq. *Loewy*, Lysipp und seine Stellung in d. gr. Plastik, p. 10.

Ninth Room.

668 (579). **Helmeted Portrait-Head of the Hellenistic Period.**

The front of the nose and parts of the left ear are modern.

This head cannot be a Roman portrait, as usually assumed, for the Romans did not wear short beards like this till the reign of Hadrian, while the style and the careful, yet free and unpretentious execution point to the Hellenistic period. The melancholy expression of the face also recurs in most of the portraits of this epoch. That beards were sometimes worn in the Hellenistic period is proved by coin-portraits of Philip V. and Perseus

of Macedonia, the Seleucidæ Antiochus III., Demetrios II., and Demetrios III., Prusias I. and II. of Bithynia, and other Hellenistic rulers.

B. S., p. 193, No. 304.

In the middle of the room, —

669 (156). **Triangular Base.**

Found in the Forum in 1844, between the Temple of Saturn and the Column of Phocas.

The faces of this base have a concave form, such as we find only in the bases of the tripods dedicated by Athenian choregi in the name of victorious tribal choirs. The base itself has the same proportions as a base of a similar kind found in Athens; and its reliefs, depicting the delights of the Bacchic cult, are entirely suitable for a monument of this kind. And, lastly, the execution shows a distinctly Athenian character. We may, therefore, conclude that the work before us is indeed one of these tripod-bases, made in Athens and afterwards transported to Rome. Authorities differ widely as to the period of its execution. The sculptor has not, indeed, invented all the figures represented, but has borrowed ancient models, chiefly paintings, for several of them. The borrowed motives, however, are not mechanically reproduced, but have been appropriately modified and combined in harmonious groups. The execution is lifelike, and shows no trace of the elegant smoothness that characterizes similar decorative sculptures of the Roman imperial period. Such considerations justify the conclusion that the base was executed in the time of Alexander the Great or in the early days of the Hellenistic period.

In the centre of one of the faces is a female figure, touching with fingers and plectrum the chords of a six-stringed lyre. By her dance two girls, one of whom seems to have castanets (κρόταλα) in her right hand. On the next side, to the right, are three other dancing maidens. The hole, in the place where the head of the central figure

should be, shows either that the head was restored in antiquity and again lost, or that the restoration was planned but not completed. The reliefs of the third side represent a Satyr dancing between two maidens, one of whom is also dancing while the other is standing still. The latter holds some indistinguishable object to her breast with her left hand, which is wrapped in her mantle. In the execution of the Satyr either the sculptor of the basis or the ancient restorer has made a mistake. As the fall of the nebris, the position of the thyrsos, and also various replicas of the figure prove, the Satyr should be holding the extended panther-skin with his left hand behind and his right hand before, while the latter should also hold the thyrsos. The left arm and right forearm of the Satyr have either been almost entirely cut away or were originally indicated only in extremely low relief. The existing traces show, however, that a false direction has been given to the right forearm, for it is raised, without touching the skin or thyrsos, which consequently appears, as it were, suspended in the air. That this figure was also in course of restoration in antiquity is shown by the two cavities in the panther-skin, near the point where it should be grasped by the back-stretched left hand.

B. S., p. 201, No. 323. *Hauser*, Die neu-attischen Reliefs, p. 25, No. 33; pp. 146, 147, 179. Abhandl. des arch.-epigr. Seminars in Wien, VIII (1890), pp. 92-94.

Tenth Room.

This room contains a most interesting series of sculptures (Nos. 670-675) found in 1848 on the Via Labicana, three miles from the Porta Maggiore and not far from Centocelle. The subjects of the representations indicate that these sculptures formed part of the decoration of a rich mausoleum, which, from two inscriptions found at the same place, seems to have belonged to a branch of the Gens Hateria, a family that played a considerable role in the early days of the Empire. We begin our description with three reliefs pourtraying the pomp of an aristocratic Roman funeral.

Opposite the windows, —

670 (691). **Relief of a Lying in State.**

When a Roman of the better classes died, his body was washed and anointed by the Pollinctor and made to look as well as possible. It was then placed on a state-bed *(lectus funebris)* in the atrium of the house. The relief represents this 'Collocatio', or lying in state. The dead woman lies at full-length on the bed. The four tablets piled at her feet seem to be writing-tablets *(pugillares)*, which, we may assume, contain the will of the deceased. Behind the bed are two hired mourners *(praeficae)*, with dishevelled hair and beating their breasts with their hands; beside them is a man, perhaps the Pollinctor, about to place a garland on the corpse or the bed. To the right and left burn candelabra and lamps. Below, to the left, a flute-player sits in front of the bed, accompanying the mourners with her music. Behind her stands another woman, with clasped hands, gazing up at the corpse. To the right of the bed sit three weeping women, each wearing a stiff, pointed cap. As this kind of a cap *(pileus)* was the symbol of liberty and was placed on the head of slaves at their emancipation, it seems probable that these women are slaves enfranchized by the last will and testament of their mistress. The two men and two women standing in front of the support of the bed, with their hands crossed on their breasts, seem to be relatives of the deceased. Below the legs of the bed are two vases filled with burning perfumes, while to the right is a man bringing some round object (perhaps a ball of incense?).

Mon. dell' Inst., v, 6; Ann., 1849, pp. 365-370. *Baumeister*, Denkm. d. kl. Alterthums, I, p. 239, Fig. 218. B. S., p. 221, No. 348.

After the corpse had lain in the atrium for a certain time, usually three days, it was carried in solemn procession to the Forum. The train assumed a particularly imposing appearance when the deceased belonged to a family whose members had filled curule offices. The bier was then preceded by persons wearing portrait-masks of

such ancestors and clad in their official garments. On arrival at the Forum the bier was placed in front of the Tribune of the Orators; the masked ancestors took their seats on curule chairs; and a relative of the deceased delivered a funereal oration. If the body was to be burned, it was then transferred to the Ustrinum; if not, it was taken direct to the family tomb. The route followed by the funeral of the Haterii on leaving the Forum by the Via Sacra is shown in the relief on the exit-wall.

671 (719). **Relief showing part of the Via Sacra.**

Five buildings are shown, following each other from right to left as here enumerated. 1. A temple, within which Jupiter is seen seated with thunderbolt and sceptre. — 2. A triumphal arch, described in the inscription on its upper attic, as 'the arch at the highest point of the Via Sacra'. Below the archway sits the Dea Roma, with various pieces of armour at her feet. — 3. A second arch, surmounted by a quadriga. On a flight of steps below the vault sits the Mater Magna, flanked by her lions, while in front of her is an altar, the fire of which is protected by a hemispherical cover. — 4. The Colosseum (curtailed). — 5. A triumphal arch, which, the inscription on the attica informs us, lay near a sanctuary of Isis. In the central archway is a figure of Minerva. The figures in the lateral passages have not been distinctly finished off.

As the Colosseum is distinctly recognizable, and as the arch at the top of the Via Sacra can be only the Arch of Titus, the relief before us evidently represents, though with considerable freedom and curtailment, the principal buildings in or near the east end of the Via Sacra. The temple of Jupiter is thus the temple of Jupiter Stator, situated in front of the Palatine. The sanctuary of Isis, mentioned in the inscription on the third arch, seems, to judge from various indications, to have lain near the Colosseum. The figures of deities within the arches evidently refer to the gods whose temples lay near the part of the Via Sacra indicated on the relief. These

divinities have descended, as it were, from their fanes to the Via Sacra in order to pay the last honours to the deceased member of the Gens Hateria. Thus the Dea Roma has quitted the temple of Venus and Roma and taken her place below the neighbouring Arch of Titus. To the temple of the Mater Magna, the proximity of which is indicated by the figure under the second arch, is now assigned the large concrete podium on the E. slope of the Palatine, hitherto identified with the temple of Jupiter Stator. Minerva, the goddess placed under the third arch, had a sanctuary between the Colosseum and the Lateran, near the present church of SS. Quattro Coronati.

Mon. dell' Inst., v, 7; Ann., 1849, pp. 370-382. B. S., p. 230, No. 358. Comp. *Jordan*, Topographie der Stadt Rom, I, 2, p. 277. *Hermes*, XX, pp. 418 et seq. — In reference to the temple-foundations on the east slope of the Palatine, see *Richter*, Topographie der Stadt Rom (Nördlingen, 1889), p. 102.

The third relief, which hangs on the entrance-wall to the right of the door, represents the goal of the funeral procession — the grave in which the member of the Hateria family is to find its last resting-place.

672 (676). **Relief of a Tomb.**

The tomb on this relief is richly decorated and in the form of a temple. It serves admirably to help us to form an idea of the original appearance of many tombs on the great Roman roads, the marble or stucco lining of which has long since vanished, leaving nothing but the kernel of brick or stone. The lower part of the structure was the funereal chamber; the upper part, in the shape of a Corinthian temple and reached by a flight of steps, formed a chapel for the cult of the dead. Beside the staircase, which is obviously made of hewn stones, is a structure, on the face of which are visible six pillars, arranged in close order. The object of this erection seems to be to admit air to the grave-chamber below. On it stands an altar, with a burning sacrifice, protected by a hemispherical cover, similar to that seen below the second arch of No. 671 (p. 496). It is not likely that the position assign-

ed to this altar in the relief is the correct one; according to all analogy it should stand in front of the flight of steps, in the axis of the temple. The whole building is richly adorned with sculptures. In the pediment of the temple is a female bust, doubtless a portrait of one of the Hateriæ interred in the tomb. The front-wall is embellished with three flat reliefs of boys, with the emblems of the seasons. On the lateral wall of the temple are shells containing busts of three Haterian children; below are reliefs with figures of the Parcæ. On the wall of the grave-chamber, to the left of the door, is represented the façade of a small temple, within which Hercules is seen sitting on an upturned basket. The hero's attributes — scyphos, bow, and club — occupy the pediment and the triangular spaces above it.

The representations on the roof of the temple are difficult to explain. A woman is seen, reclining on a couch and holding a bird in her right hand. In front of the couch are a group of three children at play and an old woman, who bears a cup (*thymiaterium?*) in her left hand, while with her right she casts something (grains of incense?) into the fire of a small altar. To the left of the couch stands a large lighted candelabrum. To the right is a structure resembling a triumphal arch, the centre of which is occupied by a niche containing a nude female form. Over the arch three masks are roughly carved. No satisfactory explanation of this structure has been offered. The woman on the couch is probably one of the female members of the family interred below. As it was impossible for the sculptor to represent her as in the interior of the chamber, he has placed her on the roof of the building, where she welcomes other members of the family who have come to their last rest in this or an adjoining tomb. To the left of the mausoleum is a huge crane for lifting heavy weights, set in motion by a treading-wheel. It seems to have no connection with the tomb, and the reason of its appearance in the relief is obscure. The mausoleum seems finished; and, besides, it is not

at all clear why a huge machine like this should have been necessary in the construction of a mausoleum of so moderate dimensions.

Mon. dell' Inst., v, 8; Ann., 1849, pp. 382-407. B. S., p. 211, No. 344. — As for the lifting crane, see *Blümner*, Technologie und Terminologie der Gewerbe, III, Fig. 11, pp. 118 et seq.

Adjoining the last-mentioned relief, —

673 (675), 674 (677). **Busts of a Roman Man and Woman.**

These two busts, evidently portraits of members of the Haterian family, are interesting, because they throw light on the Roman custom of erecting busts of their ancestors. According to Polybius (VI, 53, 4), the ancestral busts, made of wax, were preserved in small wooden temples (ξύλινα ναΐδια). The shrines in which the busts before us are placed correspond perfectly to this description. The bust of the man is entwined by a serpent, and it has been supposed that this means that the Haterian here represented was a physician. In all probability, however, the serpent here, as in No. 623, symbolizes the fact that the defunct became a hero after his death.

Mon. dell' Inst., v, 7; Ann., 1849, pp. 407, 408. B. S., p. 208, No. 343, 345. For the female bust, see also *Baumeister*, Denkmäler des klass. Alterthums, I, p. 28, Fig. 29.

On the exit-wall, —

675 (721). **Alto-Relief with the busts of four Infernal Deities.**

The god to the left is recognizable by his caduceus as Mercury, though his head is missing. He obviously owes his place in this connection to his function of conducting departed spirits to Hades. Next to him is Proserpine, with a fold of her garment filled with fruit and a garland of flowers passing from the right shoulder across her breast. Next comes Pluto, with his sceptre, while Ceres brings up the rear, leaning her right hand, with its

bunch of wheat-ears, on Pluto's shoulder and holding a lighted torch in her left hand. As the busts of the four deities are arranged in the same way as the portrait-busts of Roman sepulchral reliefs, we may, perhaps, assume that special relations existed between the gods represented and various members of the Haterian family. This consideration may also explain why Pluto is represented in more intimate relations with his mother-in-law Ceres than with his wife Proserpine.

Mon. dell' Inst., v, 7; Ann., 1849, pp. 405-407. B. S., p. 236, No. 359. *Overbeck*, Kunstmythologie, III, p. 510, No. 20; Atlas, XIV, 15. *Roscher*, Lexikon der griech. und röm. Mythologie, II, pp. 1371, 1372, Fig. 18.

Eleventh Room.

The three sarcophagi, Nos. 676-678, come from a tomb on the E. side of the Via Latina, which is still accessible. The principal chamber is richly adorned with stucco reliefs and mural paintings (B. S., p. 244).

676 (761). Sarcophagus, with Reliefs of Dionysos and Ariadne.

In the middle of the relief on the front of the sarcophagus are two Satyrs holding a circular cartouche, evidently intended for the epitaph. To the left stands Dionysos, leaning on a Satyr; to the right is Ariadne, both in chariots drawn by two Centaurs. The nearest of the two Centaurs harnessed to the chariot of Dionysos is playing on the cithara, while the corresponding Centaur in Ariadne's chariot plays the double-flute. On the back of the first Centaur sits an Eros, with a mask of Pan on his head; in his right hand he holds a pedum, and with his left he touches the shoulder of the Centaur, as if to call his attention to something. Another Eros, holding a pedum in his left hand, kneels on the Centaur attached to Ariadne's chariot and grasps with his right hand a mask of Silenus extended to him by Ariadne. The lid of the sarcophagus is decorated with a Bacchic festival, the central point of which is formed by the kissing figures of Ariadne and

Dionysos. At the left end is a Satyr, wearing a loin-cloth and kneeling before a small stove. Flames issue from the stove, which bears a kettle. The Satyr is putting fresh wood in the stove, while his inflated cheeks and the movement of his lips show that he is at the same time blowing the fire. In this figure we have, perhaps, a Hellenistic reproduction of the boy blowing a fire, executed in bronze by Lycios, the son of Myron.

B. S., p. 251, No. 373. On the boy blowing up the fire, see Rhein. Mus., xxxix (1884), pp. 92 et seq.

677 (769). **Sarcophagus, with Relief of Adonis.**

The front of this sarcophagus is adorned with three scenes from the myth of Adonis. To the left is Adonis, taking leave of Aphrodite, as he starts for the fatal chase. The goddess, disturbed by sad presentiments, tries to detain the parting youth; an Eros, standing on the back of her chair, is busy arranging her locks. Another Eros, standing beside the chair, looks up anxiously at Venus and Adonis, while he leans, like Thanatos (comp. Nos. 185, 325, 678), on an inverted torch — thus typifying that death will soon part the lovers. The next scene to this, in logical sequence, would be Adonis at the chase. The sculptor, however, has selected the care of the wounded Adonis, as this gave him an opportunity of representing, in the central compartment, Venus and Adonis, with the features of the man and woman interred in the sarcophagus. Adonis sits with his left arm round Aphrodite's neck, holding his wounded limb over a basin. A servant or a physician presses a sponge on the wound, while an Eros, kneeling on the ground, wipes off the blood trickling over the calf. The third scene (to the right) shows Adonis on his knee before the boar, which charges furiously from a cavern. An Eros, hovering above Adonis, raises his right hand as if to scare the animal. Aphrodite hurries in alarm to the aid of her threatened darling. To the right, in the background, is a mountain-god, raising his right hand with a gesture of amazement. The reliefs

on the lid of the sarcophagus depict seven scenes from the myth of Laios and Œdipus, adhering closely to the 'Phoinissæ' of Euripides. The first scene (left) shows the youthful Laios, accompanied by a servant bearing votive offerings, imploring the Delphic Apollo to grant him offspring. In the second scene Laios, who has begotten a child, Œdipus, contrary to the warning of the god, sits solitary on a rock, brooding over the evils which threaten him. Third scene: the infant Œdipus is exposed on Mt. Cithæron. Fourth: Œdipus leaves Corinth, on finding out that he is not the son of King Polybos, while a bearded man, presumably the Corinthian shepherd who found him on Mt. Cithæron, seeks to detain him. Beyond the pilaster bounding this group the scenes run from right to left instead of from left to right. The first scene to the right represents Œdipus slaying Laios. Second: Œdipus before the Sphinx. Third: Œdipus hears from the Theban shepherd who exposed him the true story of his origin, which provokes the catastrophe.

Mon. dell' Inst., VI, VII, 68 A, B; Ann., 1862, pp. 161 et seq. Wiener Vorlegeblätter, 1889, T. VIII, 11. B. S., p. 261, No. 387. Arch. Zeitung, XLI (1883), p. 110, note 11. On the lid, see *Robert*, Die antiken Sarkophag-Reliefs, II, T. LX, 183, p. 191.

678 (777). **Sarcophagus, with Reliefs from the Myth of Hippolytos.**

To the right is Hippolytos following his favourite occupation, the chase. He is on horseback and directs his spear against a wild boar charging furiously from a cave. The Amazon-like figure who accompanies him is Virtus, the goddess of manly courage (comp. No. 416). Above sits a youthful mountain-god, a pine-branch in his left hand. On the left we see Phædra, a prey to love and desire, and Hippolytos, indignantly rejecting the overtures made to him by Phædra's nurse. The thoughts of Phædra are symbolized by the group of Eros and Psyche embracing each other (comp. No. 457), which is placed beside her chair. The Eros standing in front of her, and leaning on an inverted torch (comp. Nos. 185, 325, 677),

indicates the fatal results of her passion. The relief on the left end of the sarcophagus shows Hippolytos pouring a libation to Artemis. The horseman at the right end of the sarcophagus evidently belongs to the hunting scene depicted on the front. The fragmentary remains of the lid also exhibit reliefs of hunting scenes.

Mon. dell' Inst., VIII, 38; Ann., 1867, pp. 109 et seq. B. S., p. 269, No. 394. *Puntoni*, Le rappresentanze relative al mito di Ippolito (Pisa, 1882), p. 10 D. Arch. Zeitung, XLI (1883), p. 65, note 81 H.

679 (783). **Greek Relief.**

This relief, the composition of which is at once simple and dignified, represents a bearded man, a younger beardless man, and a stripling. A correction is visible in the face of the youth in the middle of the group. The head of this figure was found to be too broad, and the sculptor has remedied the defect by cutting back the profile. The marble is Greek. The style of the work points to the end of the fifth century B.C.

B. S., p. 274, No. 399.

680 (785). **Fragment of a Group of Eros and Psyche.**

Formerly owned by Canova, the sculptor.

Eros is represented as tormenting Psyche, who lies on the ground, raising her right hand. Her left hand rests on a wreath of flowers. Eros was depicted of much larger dimensions than Psyche, and nothing remains of him except the lower part of his left leg, trampling on the maiden's body.

Müller-Wieseler, Denkm. d. alten Kunst, II, 54, 686. B. S., p. 274, No. 401. Comp. *Stephani*, Compte-rendu pour 1877, p. 210.

681 (792). **Sarcophagus, with the Triumph of Dionysos.**

Found in a small tomb-chamber, to the west of the Via Latina (B. S., p. 243).

The myth of the conquering march of Dionysos to India took its rise and received its poetical embellishment

under the influence of Alexander the Great's expedition to the same storied country. The reliefs represent the triumphant return of the victorious god. Dionysos stands in a chariot drawn by two elephants, holding a thyrsos in his right hand and in his left an inverted cantharos, at which a panther, crawling below the elephants, looks up with greedy eyes. Beside him stands Nike, holding a garland over his victorious head. The elephants are guided by young Indians, seated on their backs; while a tusk bound to the shoulder of one of the animals indicates the rich booty of ivory won in the campaign. Between the two elephants advances a lion, from which a boy, lying on the ground, turns away in terror. The Bacchic thiasos sweeps onward in confusion before the chariot of the god. Silenus staggers along in drunken happiness. Above him towers a giraffe, another piece of booty. In front prances a Centaur, holding a lyre in his hand and bearing a flute-playing Satyr on his back. A little Pan, couched under the Centaur, lifts the lid of a cist, from which issues a serpent. To the extreme right is another Satyr, giving drink from a cratera to a Boy Satyr, who stands on tiptoe to reach it, while a goat buts at him playfully. The female element in the thiasos is represented by three Bacchantes, with musical instruments, and by a female Satyr with a torch, visible near the right end of the relief. On the ends of the sarcophagus are represented pairs of dancing Satyrs and Bacchantes.

Mon. dell' Inst., VI, 80, 1; Ann., 1863, pp. 372 et seq. B. S., p. 280, No. 408. *Graef*, De Bacchi expeditione indica (Berolini, 1886), p. 29, No. 14; p. 23.

Twelfth Room.

The three sarcophagi in this room, Nos. 682-684, come from a tomb discovered in 1839 in the Vigna Lozano-Argoli, not far from the Porta Viminalis. Among the bricks of which this tomb was built were found two with stamps, one of the year 134 A. D. and the other of a time later than 132. It would thus seem that the mausoleum was erected in the reign of Hadrian.

682 (799). **Sarcophagus of Orestes.**

The sarcophagus rests on two marble supports, the front of each of which is adorned with a relief of a bearded Atlas. Both Atlantes hold aloft round objects, which appear to represent the ends of the shafts of a litter. The reliefs on the principal face are similar to those of the sarcophagus No. 348, in the Vatican. While, however, the sculptor of the latter has confined himself to representing, at the left end of the relief, the Eumenides sleeping at the grave of Agamemnon, we here see Orestes and Pylades praying beside the grave — a motive evidently borrowed from the 'Choephori' of Æschylos. In the door of the grave-chamber stands the shade of Agamemnon, wrapped in his winding-sheet. Orestes advances to his father, stretching out both arms; Pylades, behind his friend, raises his right hand with a gesture usual in prayer. On the right end of the sarcophagus is represented an Erinys lying under a pine-tree, with a flaming torch in her right hand and laying her left on a serpent rearing itself beside her. This figure evidently belongs to the scene on the adjacent part of the front of the sarcophagus. On the left end of the sarcophagus we see the shades of Ægisthos and Clytæmnestra, clad in winding-sheets, approaching Charon's ferry-boat. The reliefs on the lid refer to the later adventures of Orestes in Tauris. The first scene to the left shows the sanctuary of the Taurian Artemis, in front of which stands Iphigeneia, in the act of recognizing her brother, as he approaches with Pylades. The presence of a Scythian guard is probably to be ascribed to a blunder of the stone-cutter. The second scene depicts the descent to the sea, nominally to purify the image of the goddess, but really to carry it off. In front walks Iphigeneia, bearing the image; behind are Orestes and Pylades, in fetters and accompanied by a Scythian guard. In the third scene we see the contest on the shore before the departure. Iphigeneia has already embarked and stands in the boat, wrapped in an ample mantle and holding the divine image in her right hand.

B. S., p. 286, No. 415. *Robert*, Die antiken Sarkophag-Reliefs, II, T. LIV, 155, p. 168.

683 (806). **Sarcophagus, with Garlands of Fruit and Masks of Gorgons.**

The front of the sarcophagus is decorated with two heavy garlands of fruit, held at the ends by two Amoretti and in the middle by a Satyr with a syrinx. The spaces above the garlands are occupied by heads of Medusa. Each of the ends of the sarcophagus bears a group of two griffins and a lighted candelabrum. The lifelike and charmingly composed reliefs on the front of the lid pourtray a race of eight boys riding upon various animals, wild and tame. The first boy to the left is riding on a bear. The bull, on which the next was mounted, has fallen on its knees; and its rider tries to raise it by pulling at its tail. The third boy bestrides a roe-deer. The fourth has been thrown by his horse suddenly sitting down on its haunches. The fifth has slipped sideways from the back of a panther. The sixth steed is an ass. The seventh boy, alone characterized as Eros by the possession of wings, is mounted on a lioness. The palm-branch brandished by the eighth urchin, riding on a lion, points him out as the victor.

B. S., p. 293, No. 421.

684 (813). **Sarcophagus, with Niobe and her Children.**

At the ends of the lid stand Apollo and Artemis, discharging their arrows. The object and the result of their action is seen on the front of the sarcophagus, where the destruction of the family of Niobe is represented, with details and motives similar to those on the sarcophagus in the Vatican (No. 394). The arrangement and contents of the composition prove that in this case also the sculptor was inspired by pictorial models. As most of the sons of Niobe are on horseback, it is probable that one of these models was a painting in which the young men were represented as overtaken by their fate while at the chase. The sons, however, are here not separated from

the daughters but mingled with them. Most of the daughters are represented with nude busts, a voluptuous trait pointing to Hellenistic art. At the right end of the relief stands Niobe herself, trying to protect her two youngest daughters, a motive in which the stone-cutter has followed a pictorial modification of the familiar plastic group. At the left end is Amphion in full armour, raising his shield and supporting with his right hand his youngest son, who sinks, mortally wounded, at his feet. Of special beauty is the group in the middle, where a wounded youth has fallen from his rearing horse and tries to draw the arrow from his wound. On the right end of the sarcophagus is depicted Niobe, wrapped in an ample cloak, sitting in a mournful attitude by the grave of her children. The tomb, a circular structure with a dome, recalls the so-called treasury of Atreus and similar monuments erected in the eastern parts of Greece before the Doric immigration. The bearded man to the left of the tomb has been explained as the pedagogue of the Niobides and as the mountain-god Sipylos; the former is the more probable explanation. On the left end of the sarcophagus, in the lower right corner, sits a young shepherd, with two oxen lying in front of him. He raises his right hand, as if talking, towards a local goddess who lies on a terrace in the background, holding a branch of a tree growing beside her. Apparently this group personifies the environs of Thebes, in which the massacre of the Niobides took place, and the goddess may be the patron deity of that city. It has been suggested that the shepherd may be Amphion in his youth. On the left end of the lid of the sarcophagus are represented the attributes of Apollo: a crow pecking at a lyre, a bow, a quiver, and a discus. On the right end are those of Artemis: a bow, a quiver, two spears, a diadem, a roe-deer, and a hound. The sarcophagus stands on two marble supports, with decorations like those of No. 682 (799).

B. S., p. 296, No. 427.

685 (831). **Circular Base.**

Found at Veii between 1811 and 1813.

According to the inscription, this base bore some object devoted to the goddess Pietas. The reliefs represent four ten-stringed lyres, among which a garland of fruit runs round the base, while below the latter are four attributes of Vulcan: an anvil, a hammer, a pair of pincers, and a pileus (comp. No. 89). These motives are the same as those, known to us from coins, of the Puteal Libonis, situated in the Forum. According to the meaning of the Latin word, this Puteal must have been the enclosure either of a well, or of some sacred spot. No satisfactory explanation has been offered of the transference of the relief-decorations of the Puteal Libonis to a solid base for an object dedicated to Pietas.

Mon. dell' Inst., IV, 36; Ann., 1846, pp. 244 et seq. B. S., p. 307, No. 440. Comp. *Jordan*, Topographie der Stadt Rom, II, 2, pp. 403, 404. Jahrbuch des Arch. Instituts, VI (1891); Archäol. Anzeiger, p. 15.

Thirteenth Room.

686 (842). **Fragment of a Frieze representing a Gigantomachy.**

This fragment suggests the same remarks as No. 141. The giant is violently attacking a god, whom we must suppose to have been represented on the next portion of the frieze. The back-stretched right arm seems about to hurl some projectile like a block of stone. The movement of the outstretched left arm, from which hangs a skin, is not so evident. It is usually assumed that it brandished the tree-trunk which crosses the upper part of the fragment. But this assertion encounters the difficulty that, in that case, the giant must have held the tree by one of its branches — a most improbable supposition. It is more likely that the left arm was extended to parry a blow, and that the tree-trunk was the weapon of another giant, stationed in front of the one before us.

B. S., p. 316, No. 450, T. VIII, 2. *Overbeck*, Kunstmythologie, II, p. 381 A; Atlas, V, 2 b. Comp. *Mayer*, Die Giganten und Titanen, p. 364, No. 9; p. 386.

687 (868). **Relief of Orestes and Pylades.**

Formerly in the Palazzo Rondanini and acquired by the Lateran in 1824. The restorations include the nose of Orestes, both his forearms, his left knee and the adjoining portion of the thigh, and the part of his legs just above the ankles; the end of Pylades' nose; the part of the rock bearing the right foot of Pylades; most of the background; and several fragments of the margins of the slab.

The moment selected for representation is that in which Orestes, in Tauris, after an attack of frenzy, falls back swooning into the arms of his friend Pylades. The composition seems to have originally been made for a group of a son of Niobe holding one of his wounded brothers, and afterwards transferred to Orestes and Pylades. In the original group the standing figure must have looked upwards at the quarter from which the death-dealing arrows were coming. This attitude would have no sense in the present group; and Pylades is accordingly represented as looking down at his helpless friend.

B. S., p. 331, No. 469. *Robert*, Die antiken Sarkophag-Reliefs, II, p. 178. *Bie*, Kampfgruppe und Kämpfertypen, p. 108.

688 (851, 853, 854, 856, 858). **Five Fragments of Colossal Porphyry Statues.**

Nos. 851, 853, 856, and 858 are all said to have been found near the Arch of Constantine. No. 854 was found in 1875 under the apse of St. John Lateran, during the restoration of that basilica, and consequently is not mentioned in Benndorf and Schöne's catalogue (see Ann. dell' Inst., 1877, p. 341, where this torso is erroneously described as of rosso antico).

No. 851 is the upper half of a torso of a statue with a toga. As the cavity and the mortise between the shoulders prove, the head and neck were carved in a separate block and let into the body. — 853. Fragment of the bust of a toga-statue. — 854. Torso of a man in armour, with the same arrangement as No. 851 for attaching the head to the body. — 858. Fragment of drapery. — These fragments are among the best, and hence probably among the oldest, sculptures in porphyry that Græco-

Roman art has bequeathed to us (comp. No. 233). The sculptors have taken account of the refractory nature of the material, by renouncing accessory details and confining themselves to the principal forms, which are represented with great vigour.

B. S., p. 321, Nos. 457-463.

Fourteenth Room.

689 (902). **Colossal Statue of a Barbarian.**

Found in 1841 at No. 211, Via dei Coronari, not far from S. Salvatore in Lauro, a district in which there were many sculptors' studios in the imperial period. The restorations include the right foot, the front of the left foot, and the front of the plinth.

The barbarian, recognizable as a Dacian by his dress and facial type, stands with an expression of resignation, his right hand crossed over the left wrist. In style and composition this statue resembles the figures of barbarians transferred to the Arch of Constantine from some monument of Trajan, and must therefore have been intended to adorn some public building erected in the reign of the latter emperor. It was, however, left unfinished. The marble between the plinth and the lower edge of the drapery has not been chiselled away, and that between the body and the left hand has been only partly removed. The 'copy-points', left by the sculptor to guide the workman's chisel, are visible over the whole figure.

B. S., p. 349, No. 492.

690 (909). **Torso of an Armed Man, in Porphyry.**

Formerly in the Appartamenti Borgia.

The work is admirably planned, but was never finished. The 'copy-points' are visible here as in No. 689. The head was carved in a separate block, for insertion in the body.

B. S., p. 352, No. 496.

Until a few years ago this room contained two columns of Phrygian marble (paonazzetto), which were found in

1844 at the Marmorata, on the bank of the Tiber, and were provided with inscriptions on the horizontal sections of their shafts. Pope Leo XIII. had the inscriptions sawn off and used the columns for the decoration of the altar erected to S. Andrea Avellino in the church of S. Andrea della Valle, from the plans of the architect Raffaele Francisi. The sections with the inscriptions were left in the Museum (No. 691).

691 (886, 889, 899, 903). **Four Sections of Columns, with Inscriptions.**

These inscriptions are of importance as throwing light on the formalities observed in the importation of foreign marble at Rome under the Empire. We learn from them that these columns were delivered in the consulate of Lucius Ælius Verus and Publius Cælius Balbinus Vibullius Pius (137 A.D.; *i.e.*, in the reign of Hadrian), to the Commission charged with the administration of the imperial property in Rome. Irenæus, the Procurator, the executive officer of this Commission, is named as the consignee of the columns, while Tullius Saturninus, the Centurion, is stated to have supervised their quarrying and shipment. The inscriptions also tell us of the workshop of the stone-cutter, to whom the finishing off of the columns was entrusted, and of the place where they were stored on landing.

B. S., pp. 353-355.

692 (898). **Herma of Dionysos.**

The nose, the lips, and parts of the ribbons and the shaft are modern.

The identification of this herma with Dionysos is justified by the mingled expression of bliss and yearning and by the headdress, consisting of a fillet and two bunches of ivy-berries over the forehead. The vigorous forms of the face show no trace of the feminine element which was introduced into the Dionysos ideal after the time of Alexander the Great. We may therefore place the creation of this type in the preceding part of the fourth century.

It seems impossible to name a more definite date, as the face has suffered from a ruthless cleansing with acids and seems also to have been retouched with the chisel. Comp. No. 796.

B. S., p. 348, No. 489. Ann. dell' Inst., 1875, p. 39. *Roscher*, Lexikon d. gr. und röm. Mythologie, I, p. 1131. Jahrbuch der Kunstsammlungen des Allerh. Kaiserhauses, II (Wien, 1883), pp. 49, 50. Göttinger Nachrichten, 1891, pp. 379, 387. *Amelung*, Florentiner Antiken, p. 22. *Furtwaengler*, Masterpieces, p. 356, note 7.

693 (896). **Head of a Youth.**

The restorations include the end of the nose, the part of the circlet above the right ear, parts of the back of the head and of the ribbons, the foot of the shaft.

This head reproduces, with slight modifications, the same type as No. 69, which was created either by Polycleitos himself or under his influence; like it, it represents either a victorious athlete or Heracles. The headdress consists of a circlet entwined by a ribbon and adorned with a small flower above the left ear. There should doubtless be a similar flower above the right ear.

B. S., p. 349, No. 491. *Furtwaengler*, Masterpieces, p. 234, note 1.

694 (892). **Fragments of a Mosaic Pavement.**

The mosaic to which these fragments belonged formed the floor of a room, perhaps the dining-room, of an extensive ancient building, part of which was laid bare in the Vigna Lupi, on the Aventine, at the beginning of 1833. It has been supposed that the building may have been connected with the Horti Serviliani, which lay in this neighbourhood. The report of the discovery describes the arrangement of the whole mosaic decoration in the following way. The middle of the floor was occupied by a mosaic, enclosed by a raised kerb of marble. This mosaic was, however, in a state of total ruin, as a wall, constructed across the room at a later period, ran right over it. The central mosaic was surrounded by four other narrow mosaics, representing the Nile and its fauna on a black background; these were separated from each other,

at the corners, by Telamones in the Egyptian style. The six fragments on the floor are the only relics of these four scenes. Beyond these landscapes, on all sides, extended a mosaic with a white background, sprinkled with remains of food. These remains included the bones of fish and birds, parts of crabs, sea-urchins, and cuttle-fish, shells and snails of every kind, apple-parings and nut-shells, grape-stalks, and various vegetables, among which heads of lettuce are recognizable. To animate the scene, the artist has added a mouse gnawing a nut. The part of the mosaic which is adorned with six scenic masks interspersed with all kinds of vases and other objects was found near one of the walls. On it is an inscription naming Heraclitos as the maker of the mosaic. His work is evidently an imitation of the celebrated mosaic of Sosos, representing an unswept floor; and it seems not unlikely that the missing central scene may have been a copy of Sosos' doves (see No. 450). The execution of these mosaics is very careful. The cubes, some of which are of coloured stones and some of glass, are smaller than those used in the mosaic of the doves from Tivoli (No. 450).

Bull. dell' Inst., 1833, pp. 81 et seq. Corp. inscr. græc., III, No. 6153. *Braun*, Ruinen und Museen, p. 750, No. 22. *Brunn*, Gesch. der griech. Künstler, II, pp. 311, 312. Arch. Zeitung, XXIV (1866), p. 229. *Overbeck*, Schriftquellen, Nos. 2158-2160. *Schreiber*, Die Wiener Brunnenreliefs aus Pal. Grimani, p. 78, note 69.

Fifteenth Room.

By the south wall, —

695 (970). **Head of the Boy Hermes.**

Found at Ostia in 1862. The whole of the margin of the petasos, the end of the nose, and the lips are modern.

The character of the wanton boy is well indicated. The mouth is open in a mischievous smile, showing both rows of teeth. The execution is slight but full of life.

B. S., p. 379, No. 539. Comp. Archäologische Zeitung, XLIII (1885), T. 9, pp. 151, 152.

696 (972). **Head of Atys.**

Found in 1861 at Ostia, in the sanctuary of the Mater Magna and not far from the altar. The rays fixed in the

Phrygian bonnet are modern, but this restoration is vindicated by the holes bored in its lower edge.

The place of its discovery, the Phrygian cap, the crown of rays, and the expression of grief and agitation (comp. No. 700) all prove that this is Atys, the favourite of Cybele. The type of face seems derived from an ideal of Helios, created after the time of Lysippos.

Mon. dell' Inst., VIII, 60, 4; Ann., 1868, pp. 411, 412. The head is here published without the cap, which, as Sig. C. L. Visconti informs the writer, was found and placed on the head at a later date.

697 (975). **Head of a Girl.**

Found in 1862 at Ostia, in an ancient building in which stamped tiles of 117 and 134 A.D. were also found. The point of the nose and the chin are modern.

A special charm is lent to this highly attractive and admirably executed head by the warm, golden tone of the marble in which it is carved. The bend of the neck shows that it belonged to a figure in motion, and the lips are parted in a smile. It is thus likely that the head belonged to a girl in an amorous group.

B. S., p. 381, No. 544.

By the east wall, —

698. **Niche with a Mosaic of Silvanus.**

Found in 1861 at Ostia, in a room adjoining the Mithræum.

As usual, Silvanus holds a pine-branch in his left hand and a sickle-shaped knife in his right. His head is encircled by a bluish nimbus, a symbol adopted by Christian art for the halo of the saints. To the left of the god sits a dog, to the right is a burning altar. The execution is rough.

Ann. dell' Inst., 1864, Tav. d'agg. L M 3, pp. 174 et seq. B. S. p. 384, No. 551.

Sixteenth Room.

699 (1043). **Bronze Statuette of Aphrodite.**

Found at Ostia in the portico in front of the sanctuary of the Mater Magna.

When this statue was discovered and published, the hands still contained enough of their attributes to explain

the action of the goddess. Aphrodite is here represented as making her toilet. The object in her left hand was evidently the handle of a mirror, in which she was gazing at her reflection. The attribute in the right, much injured by oxydizement, seems to have been a small spatula for laying on rouge. The fulness of form, which distinguishes this statuette from the usual representations of Aphrodite, is characteristic of nearly all the figures of the goddess originating in Alexandria. It would therefore seem that this type was created in that city.

Mon. dell' Inst., IX, 8; Ann., 1869, pp. 211 et seq.

700 (1061). **Statue of Atys.**

Found in the winter of 1867-68 at Ostia, in the portico of the temple of the Magna Mater. The five rays adorning the head are modern, but were inserted in five ancient holes bored in the marble.

According to the inscription on the plinth, this statue was consecrated to Atys by Gaius Cartilius Euplus at the instigation of the goddess (*i. e.* the Mater Magna). The palæography of the inscription and the execution of the statue both point to the time of Hadrian. The bodily forms are delicate, almost womanly; the face expresses melancholy resignation rather than the suffering of No. 696. The favourite of Cybele is represented as a god. His connection with vegetation is symbolized by the solar rays round his head, by the chaplet of pine-cones, pomegranates, and other fruit, by the bouquet of wheat-ears and fruit in his right hand, and by the wheat-ears springing from the point of his Phrygian cap. The crescent-moon under the wheat-ears is explained by the surname 'Lord of the Moon', which was applied to Atys. The bearded bust, on which the youth leans, seems to represent the Idæan Zeus, whose domain was the starting-point and centre of the cult of Cybele. The mantle and cap still show traces of red paint, while remains of gilding are visible on the hair, the crescent-moon, and the ears of corn.

Mon. dell' Inst., IX, 8 a, 2; Ann., 1869, pp. 224 et seq. Corpus inscr. lat., XIV, No. 38. *Roscher*, Lexikon, I, 1, p. 727.

The three mural paintings on the walls of this room, Nos. 701-703 (1063-1065 of the Museum), come from two tombs discovered in 1865, near the road leading from Ostia to Laurentum.

701 (1064). **Orpheus and Eurydice.**

To judge from the style of its construction and from the oldest inscriptions found in it, the tomb which was adorned by this painting belonged to the first century of the present era. The painting seems to be contemporaneous in style.

There can be no question as to the subject of this painting, for nearly all the figures are denoted by inscriptions. The moment represented is that in which Orpheus, about to lead Eurydice back to the upper world, looks round at his wife and so loses her for ever (comp. No. 790). To the left is the gate of Hades, guarded by the three-headed Cerberus and a youthful door-keeper (IANITOR); to the right is Ocnos, whose rope of rushes is being eaten by an ass (comp. No. 373). At the top of the slab are remains of a group of Pluto and Proserpine.

Mon. dell' Inst., VIII, 28, 1; Ann., 1866, p. 293. B. S., p. 401, No. 590.

The two other mural paintings, Nos. 702 (1065) and 703 (1063), adorned the rear-wall of another tomb, No. 702 to the right and No. 703 to the left. Their execution is much inferior to that of No. 701 (1064), and it is likely that they belong to a later epoch, probably the latter half of the second century.

702 (1065). **Rape of Proserpine** (?).

The subject of this painting is probably as above indicated, but is not quite certain. The painter, indeed, has omitted the mythological figures usually represented in the rape of the young goddess, and has confined himself to representations of Pluto and Proserpine. This, however, may be easily explained by the assumption that he conceived the daughter of Ceres as symbolizing the deceased and did not wish to obscure this idea by accessory figures.

Mon. dell' Inst., VIII, 28, 2; Ann., 1866, pp. 309 et seq. *Overbeck*, Kunstmythologie, III, p. 655*a*; Atlas, XVIII, 3. B. S., p. 401,

No. 591. *Roscher*, Lexikon der griech. und röm. Mythologie, II, p. 1376.

703 (1063). **Scene of a Tragedy.**

The tragic character of this scene is determined by the onkos (comp. No. 271), worn both by the bearded man seated in the middle of the picture and by the woman hastening towards him. The subject has, perhaps, to do with the recognition of the boy, who has sunk on one knee before the bearded man and is raised by him with both hands. The gesture of the woman, and the attention with which she is listened to by the man visible above the boy, would accord well with the supposition that she is making some startling revelation about the child. The indistinguishable yellow object, which she holds forth with both hands, may be some sign revealing the boy's origin. Other authorities see in the picture a representation of Cronos (Saturn) about to devour one of his children.

Mon. dell' Inst., VIII, 28, 3; Ann., 1866, pp. 312 et seq. *Roscher*, Lexikon, II, p. 1570, Fig. 18. B. S., p. 400, No. 589. Comp. Berichte der sächs. Gesellschaft der Wissenschaften, 1878, p. 124.

On the Upper Floor.

704. **Mosaic representing Athletes.**

The different figures composing this mosaic were found in 1824 in the course of the excavations carried out by Count Velo in the Thermæ of Caracalla. Along with other mosaics, found in fragments, they formed the pavement of the two semicircular 'Exedræ' of the large central room. On the removal of the various parts of the mosaic to the Lateran, at the order of Gregory XVI., the papal restorer arranged them in the most arbitrary fashion, in order to adapt their ensemble in shape and size to the room destined for their reception. Two pieces, which he found superfluous in this arrangement, are now in the first room of the Museo Profano (see p. 465). Most of the mosaic-pictures represent athletes who had distinguished themselves in the palæstræ attached to the Thermæ of Caracalla, or at least were well-known in Rome during his reign. Twenty of these athletes are pourtrayed at full

length, twenty-six in busts. Most of the former hold in their hands the palms and garlands of victory; others are equipped with the attributes of their special departments of athletics, including four pugilists with the cæstus, two disk-throwers with their disks, and a spear-thrower with three spears. While the full-length figures are all young and beardless, the busts, some of which are bearded, represent older men and are probably portraits of celebrated veterans of the palæstra. There are also eight full-length figures of gymnasiarchs, who, presumably, had especially distinguished themselves in the training of athletes and the management of contests. They are easily distinguished from the nude athletes by their dress and by their advanced age. Other square mosaics represent objects connected with the palæstra, including a herma (comp. Nos. 825, 861-865), a strigil (comp. No. 31), a *lekythos* or oil-flask, leaping weights *(halteres)*, disks, the victor's garlands and palm-branches, and a vase with two handles, either meant as a prize or to hold the fine sand which the wrestlers rubbed into their bodies (comp. No. 31). To judge from their typical forms, most of the athletes belong to barbarian races. Their faces are low and ugly, and their expression is bestial. The execution is rude; but the mosaicist cannot be denied the merit of a natural and lifelike representation of the muscular development, on which the strength of each of these athletes depended.

Secchi, Il musaico Antoniniano rappr. la scuola degli atleti (Roma, 1843). *Blouet*, Restauration des thermes de Caracalla, Pl. IV, V, XIV. A piece of the mosaic is reproduced in *Baumeister*, Denkm. d. kl. Alterthums, I, p. 223, Fig. 174. Comp. *Braun*, Ruinen und Museen, p. 753, No. 23. *Friedländer*, Darstellungen aus der Sittengeschichte Roms, II^5, p. 452. It is interesting to compare the athletes of this mosaic with the judgments passed on this class of men by various writers of the imperial period (*Friedländer*, Op. cit., II^5, pp. 448, 449).

Leipsic: Printed by Breitkopf and Härtel.

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